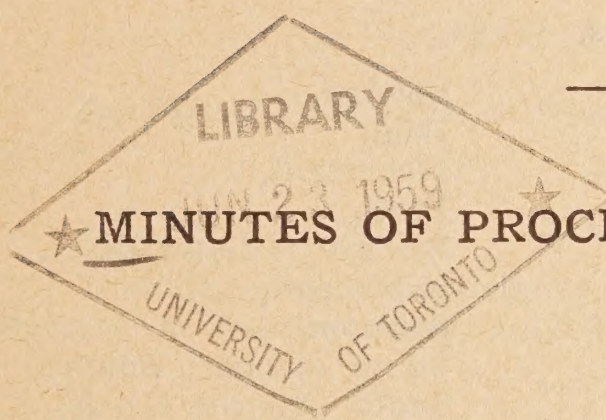


HOUSE OF COMMONS

Second Session—Twenty-fourth Parliament
1959

SPECIAL COMMITTEE ON
BROADCASTING

Chairman: G. E. HALPENNY, Esq.



MINUTES OF PROCEEDINGS AND EVIDENCE

No. 10

TUESDAY, JUNE 9, 1959

[including 1st Report to the House]

CANADIAN BROADCASTING CORPORATION

WITNESSES:

E. L. Bushnell, Acting President, Canadian Broadcasting Corporation;
J. P. Gilmore, Controller of Operations; M. Ouimet, Deputy Controller
of Broadcasting; and Charles Jennings, Controller of Broadcasting.

SPECIAL COMMITTEE ON BROADCASTING

Chairman: G. E. Halpenny, Esq.

Vice-Chairman: J. Flynn, Esq.

and Messrs.

Miss Aitken,
R. A. Bell (*Carleton*),
Tom Bell (*Saint John-
Albert*),
Brassard (*Lapointe*),
Mrs. Casselman,
Chambers,
Dorion,
Eudes,
Fairfield,
Fisher,
Forgie,

Fortin,
Johnson,
Kucherepa,
Lambert,
Macquarrie,
Mitchell,
Morris,
Muir (*Lisgar*),
McCleave,
McGrath,
McIntosh,
McQuillan,

Nowlan,
Paul,
Pickersgill,
Pratt,
Richard (*Ottawa East*),
Robichaud,
Simpson,
Smith (*Calgary South*),
Smith (*Simcoe North*),
Taylor,
Tremblay.

J. E. O'Connor,
Clerk of the Committee

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REPORT TO THE HOUSE

The Special Committee on Broadcasting begs leave to present the following
as its

FIRST REPORT

Your Committee recommends that it be empowered to meet in Toronto,
Ontario, on Tuesday, June 23, 1959.

Respectfully submitted,

G. E. HALPENNY,
Chairman.

ORDER OF REFERENCE

TUESDAY, June 9, 1959.

Ordered,—That the Special Committee on Broadcasting be empowered to meet in Toronto, Ontario, on Tuesday, June 23, 1959.

Attest

LÉON-J. RAYMOND
Clerk of the House.

MINUTES OF PROCEEDINGS

TUESDAY, June 9, 1959.

The Special Committee on Broadcasting met at 11.00 a.m. this day. The Chairman, Mr. Halpenny, presided.

Members present: Miss Aitken, Mr. Bell (*Carleton*), Mrs. Casselman, Messrs. Chambers, Dorion, Eudes, Fairfield, Flynn, Fortin, Halpenny, Johnson, Kucherepa, Macquarrie, Morris, McCleave, McGrath, McIntosh, Pickersgill, Paul, Richard (*Ottawa East*), Simpson, Smith (*Calgary South*), Smith (*Simcoe North*), Taylor and Tremblay—(25).

In attendance: Mr. E. L. Bushnell, Acting President of the Canadian Broadcasting Corporation, assisted by Messrs. R. L. Dunsmore, Chairman, Finance Committee, Board of Directors; M. Henderson, Comptroller; J. P. Gilmore, Controller of Operations; Marcel Carter, Controller of Management Planning and Development; Charles Jennings, Controller of Broadcasting; R. C. Fraser, Director of Public Relations; R. E. Keddy, Director of Organization; J. J. Trainor, Assistant to Director of Audience Research; Barry MacDonald, Secretary, Board of Directors; J. A. Halbert, Assistant Secretary, Board of Directors; and Marcel Ouimet, Deputy Controller of Broadcasting.

On the motion of Mr. McGrath, seconded by Mr. Fairfield,

Resolved,—That the Committee travel by air to and from Toronto, Ontario, on Tuesday, June 23, 1959.

Copies of a "draft" Agenda were distributed to Members and following discussion and amendment, was adopted.

Mr. Jennings read a statement answering allegations of excessive repetitive appearances of performers on both radio and television, and Messrs. Ouimet, Bushnell and Jennings were questioned concerning the matter.

Copies of a document concerning trend analysis of quantitative ratings in competitive television markets were tabled in answer to a question asked by Mr. Smith (*Calgary South*) at a previous meeting and a sample questionnaire used by the Audience Research Division, tabled at the request of Mr. Fairfield, were distributed to Members of the Committee.

At 12.45 p.m. the Committee adjourned to meet again at 3.45 p.m. this day.

AFTERNOON SITTING

The Committee met at 3.50 p.m., the Chairman, Mr. Halpenny, presiding.

Members present: Miss Aitken, and Messrs. Bell (*Carleton*), Bell (*Saint John-Albert*), Chambers, Eudes, Fairfield, Flynn, Fortin, Halpenny, Johnson, Kucherepa, Macquarrie, McCleave, McGrath, McIntosh, Paul, Simpson, Smith (*Calgary South*), Smith (*Simcoe North*), Taylor and Tremblay—(21).

In attendance: The same officers from the Canadian Broadcasting Corporation as attended the morning sitting.

The Chairman observed the presence of quorum and suggested that further questions on the subject of "repetitive appearances of performers" be directed to Mr. Ouimet.

It was decided that the topic "International Service" appearing as Item A/5 on the Agenda, be allowed to stand until later this week.

Messrs. Bushnell, Jennings, Gilmore and Ouimet answered questions relating to the production, purchase and distribution of films.

Mr. Gilmore was questioned concerning the purchasing of material, props, sets, costumes, etc., their use, disposition and storage.

Messrs. Jennings and Ouimet outlined the Corporation's policy with respect to the recruitment of new talent.

Agreed,—That a statistical table entitled "Canadian Broadcasting Corporation Payments for Copyright Material 1953-1958" be printed as an appendix to the record to today's proceedings. (*See Appendix "A"*)

At 5.25 p.m. the Committee adjourned to meet again at 9.30 a.m., Thursday, June 11, 1959.

J. E. O'Connor,
Clerk of the Committee.

NOTE: Text of the Proceedings recorded in the French language appears immediately following this day's Evidence.

REMARQUE: Le texte des témoignages recueillis en français figure immédiatement à la suite du compte rendu des délibérations de la séance d'aujourd'hui.

EVIDENCE

TUESDAY, June 9, 1959.
11 a.m.

The CHAIRMAN: Gentlemen, we have a quorum.

Mr. McGRATH: Mr. Chairman, respecting our proposed trip to the C.B.C.'s operations in Toronto on June 23, I move, seconded by Dr. Fairfield: that this committee travel by air to and from Toronto, Ontario, on Tuesday, June 23, 1959.

The CHAIRMAN: Is that agreed, gentlemen?
Agreed.

The CHAIRMAN: We are going to discuss the proposed agenda, of which we will all have copies. But before we do so, I feel it only fair for Mr. MacDonald, the secretary of the board of directors, to put on record a letter he wrote to Mr. O'Connor, our clerk.

Mr. BARRY MACDONALD (*Secretary, Board of Directors, Canadian Broadcasting Corporation*): The letter is dated today, June 9:

Dear Mr. O'Connor:

Following is a progress report on the questions raised in committee to which the C.B.C. is supplying answers:

- (1) Answers to the following questions have been prepared in writing and delivered to you in 75 copies:
 - (a) Information in connection with television coverage, requested by Mr. Simpson and Mr. Fisher May 15.
 - (b) Total C.B.C. staff by location, requested by Mr. McGrath June 4.
 - (c) Trend analysis of quantitative ratings in competitive television markets, requested by Mr. A. R. Smith June 4.
 - (d) Sample questionnaires used by audience research requested by Dr. Fairfield June 4.
- (2) The corporation is ready to provide verbal answers at any time to the following questions:
 - (a) The functions of C.B.C. information services, requested by Mr. McGrath June 2.
 - (b) Number of producers at Vancouver, Winnipeg, Halifax and Ottawa in relation to volume of production, requested by Mr. Pickersgill, June 4.
- (3) Biographical information on the C.B.C. board of directors can be supplied in quantity at any time prior to the committee's Toronto visit June 23.

Answers to other questions are still being prepared.

Mr. ERNEST BUSHNELL (*Vice President, Canadian Broadcasting Corporation*): May I speak to that, Mr. Chairman?

The CHAIRMAN: Yes.

Mr. BUSHNELL: The answers still in course of preparation are as follows: operating costs of one or two C.B.C. stations, including number of staff. That was asked, I think, by Mr. A. R. Smith on May 14. Then, the amount of property owned and rented at Vancouver, Halifax and Winnipeg. That was asked by Mr. McGrath and Mr. Pickersgill on June 4. Next, cost breakdown of programs in one month's television schedule to be submitted one week at a time. That is the committee vote of June 2.

The CHAIRMAN: Those are still in process?

Mr. BUSHNELL: Yes.

Mr. McGRATH: Arising out of that, I presume my question of June 4 is being answered, respecting the staffs at key production centres of Vancouver, Toronto, Montreal and Halifax, I think, and Winnipeg. I also added to that question the total—the network productions originating from these centres.

Mr. BUSHNELL: That will be ready by Thursday.

The CHAIRMAN: Our intention is to distribute this information as we reach it on the agenda. There is no use distributing it all at one time. We will do that, gentlemen, if that is agreeable.

Mr. SMITH (*Calgary South*): Mr. Chairman, I have a comment which I will put in the form of an inquiry, in relation to the from of the agenda—or would you prefer that I hold it until we consider the agenda?

The CHAIRMAN: Yes, I would prefer that.

Mr. SIMPSON: In relation to the question asked by myself about extensions, will that procedure be carried out as planned, with charts and so on?

Mr. BUSHNELL: The answer, as far as we are concerned, Mr. Simpson, is, yes. But, of course, at what time that will be done depends upon the wishes of this committee.

The CHAIRMAN: That is in the agenda here, Mr. Simpson; you will notice it when we discuss the suggested agenda.

I think we might as well start right at the top. You will notice the programming is under three headings, A, B, C. The first heading is Programming—General; the second, Programming Newscasting; and, the third, Programming—Controversial and Political Broadcasting. Perhaps we can discuss the nine items under General Programming and see if it is agreeable to the group.

Mr. SMITH (*Calgary South*): The point I wish to raise concerns my interest in the costs of operation of the corporation, which deals with various aspects of its function, those involved in program costs, those which are related to capital costs, those relating to salaries of employees, and so on.

Do I assume from the chair that each of these will, therefore, be taken individually under its subheading, rather than as a subject of expenditure generally?

The CHAIRMAN: That is right—under the subheading of Finance.

Mr. SMITH (*Calgary South*): Assuming that to be the case, and we conclude the present examination on research today, the next item shown is the analysis of costs required by the committee. This item will be deferred until such time as material is presented to us?

The CHAIRMAN: That is right.

Mr. BELL (*Carleton*): That is what it says—"Hold over".

The CHAIRMAN: If we may go along with this programming in general. Incidentally, this draft has been made up from suggestions received from the members of this committee. If there are points in general areas that you wish to discuss, please let us have them and we will add them to this proposed agenda.

The first item is, conclude present examination on research. Is that satisfactory?

Agreed.

The CHAIRMAN: The second item is, analysis of costs required by committee. That was Mr. Smith's motion. That is held over until we get the information. The third item is, analysis of principles governing balance between forms of programming; that is, drama, music, ballet, et cetera.

The fourth item is, examination of allegations of repetitive performers, drama, et cetera. No. 5, is International service; six, Films—French and English.

Next is No. 7, Purchasing of material—costumes, et cetera. Then No. 8 is Recruitment of new talent, and No. 9 is Relationship with performers rights society.

Have we any additions to this under any additional areas that should be included under this general programming?

Mr. DORION: Mr. Chairman, I would like to know, concerning the relationship with performing right societies, whether we have the privilege of examining certain agreements made between the society and artists, et cetera?

The CHAIRMAN: Either there or under, Personnel further on. There will be a spot in Personnel for that.

Mr. SMITH (*Simcoe North*): On the question of films, it says, French and English films. I think there might be some questions concerning Canadian films that are used.

The CHAIRMAN: We meant, French and English language.

Mr. BUSHNELL: Mr. Chairman, may I ask for clarification on that point. Films is a pretty broad subject. Just what information do you require about films—the number of films used?

The CHAIRMAN: We do not know as yet, until we get to that point.

Mr. BUSHNELL: It would be helpful. If you do not know, I cannot give you an answer until you do.

The CHAIRMAN: I realize that you cannot. Are there any other areas? Is A, Programming—General, agreeable?

Mr. McINTOSH: Under No. 7, Purchasing of materials—costumes, et cetera: does that take in stage property?

The CHAIRMAN: That is right—general purchasing.

Mr. TAYLOR: On that matter of research, will it be possible to call a witness from the Dominion Bureau of Statistics?

The CHAIRMAN: We pretty well concluded the evidence on research.

Mr. McGRATH: That point was covered.

Mr. TAYLOR: But my point is, could a witness be called from the Dominion Bureau of Statistics so that they could help?

The CHAIRMAN: Or wait until we get back to Research. I am trying to get this proposed agenda agreed all the way through. You will have a chance to ask questions on research as soon as we get agreement on the agenda.

"B", Programming—Newscasting; (1) Comparison by location of news service showing the number of staff, annual cost for radio and television for the last three fiscal years. Then (2) Review of directive and style guide, page 135; (3) Review of proposal to employ new staff to cover pages 260 to 262; (4) Integration of supervisory and editorial staff of radio and television services. Is there any other area, or is this agreeable?

Agreed.

The CHAIRMAN: (c) Programming—Controversial and Political Broadcasting. (1) Review of governing rules; (2) Repetitive appearances of commentators; (3) Achievement of Balance of opinion, (a) English networks and (b) French networks. Then (4) Political broadcasting, (a) The Nation's Business, (b) Provincial Affairs, and (c) Other. Is that agreeable?

Mr. PICKERSGILL: May we leave that point, Mr. Chairman? It will be recalled that the Minister of National Revenue gave an undertaking at the last session of parliament that this whole question of political broadcasting would be referred specifically to the committee on privileges and elections. I wondered, in view of the undertaking of the government and in view of the enormously long time this committee is taking, whether it is a subject that we ought not to leave to the committee that the government said was going to consider it.

The CHAIRMAN: I throw that to the committee because this was a recommendation made by a committee member and the steering committee included in this draft every proposal we have had. Does anybody wish to speak to Mr. Pickersgill's suggestion?

Mr. PICKERSGILL: I am just raising that as a question.

Mr. BELL (*Carleton*): I would agree with Mr. Pickersgill that it is not a matter which this committee should take time on; but I think—at least for the purpose of our record—we should have a statement on, perhaps, the types of rules governing this practice.

The CHAIRMAN: We can consider that at the time.

Mr. BUSHNELL: I think you should also take into consideration the fact that No. 1 of "C", Review of governing rules, is a matter which also concerns the board of broadcast governors, because the white paper which we use, and have used for these many years, has been adopted practically in the same form, with the same meaning, and is now the responsibility of the board of broadcast governors.

The CHAIRMAN: I realize that; but with regard to item (1) of part "C", I think if you would just—

Mr. BUSHNELL: We would be very happy to do that.

The CHAIRMAN: Is "C" agreeable, ladies and gentlemen?

Agreed.

The CHAIRMAN: Part "D"—Finance. Item No. 1 is, further study of reports of P. S. Ross & Sons, to C.B.C. and to the Fowler Commission, and analysis of action taken to implement these reports. Then (2), Analysis of financial statements of the corporation; (3) Comparison with British, U.S. and Canadian stations and British and U.S. networks; (4) Capital program; (5) Forecasts of deficits in future. Are there any additions, ladies and gentlemen?

Mr. PICKERSGILL: I should think we ought to have the principles on which annual budgets are prepared.

The CHAIRMAN: Is that agreed, gentlemen?

Agreed.

Mr. PICKERSGILL: I think it ought to be the first item. I am indifferent as to where it comes.

The CHAIRMAN: I do not think it matters, particularly, as long as it is in there.

Mr. SMITH (*Calgary South*): Mr. Chairman, I would like to ask Mr. Bushnell whether he would consider an examination on the rate structure, which directly affects finance?

Mr. BUSHNELL: I am sorry.

Mr. SMITH (*Calgary South*): On rate structure?

Mr. BUSHNELL: In relation to what?

Mr. SMITH (*Calgary South*): The published rates of the corporation, in relation to radio and television, advertising media, sales message—where would they go; which portion? Perhaps you might place it somewhere and we will let it go at that.

Mr. BUSHNELL: Yes, I would prefer not to—

Mr. SMITH (*Calgary South*): Right.

The CHAIRMAN: Is part "D" Finance agreeable?

Mr. TAYLOR: Mr. Chairman, with respect to item 3 under Finance, could we not also have the B.B.C. included?

The CHAIRMAN: The B.B.C.?

Mr. TAYLOR: The comparison with U.S. and Canadian.

The CHAIRMAN: If that evidence is available. Is it, Mr. Bushnell?

Mr. BUSHNELL: Yes, the annual statements of the B.B.C. are available; they are published. The annual statements of the Australian broadcasting commission are published and available.

The CHAIRMAN: Do you think that information would be worth while?

Mr. TAYLOR: Yes. I am referring to a newspaper article, which indicates certain trends.

The CHAIRMAN: Is it agreeable that we put in the British Broadcasting Corporation also?

Mr. PICKERSGILL: I think, if we do that, we ought to put in the other.

The CHAIRMAN: You mean, the Australian?

Mr. PICKERSGILL: No, the independent television in the United Kingdom. It would be much more interesting, I am sure, for both networks.

The CHAIRMAN: All right; we will just put in U.S. and British.

Mr. BUSHNELL: I may say, Mr. Chairman, I may not be able to supply them in the vast quantities that are required.

The CHAIRMAN: I realize that. Is Finance agreeable?
Agreed.

The CHAIRMAN: The next is part "E" under Organization; the organization generally—that is, an analysis of organization charts and examination as to whether responsibilities of respective departments and divisions are fully defined. I think that covers organization pretty well.

Then, under Personnel, which is section 2 of "E" (a) Personnel statistics for five years; (b) Recruiting policy—that is, public competition or not; (c) Promotional policy within the organization; (d) Possible limitation of personnel growth; (e) Safeguards against recruitment exclusively of certain types of employees; (f) Review of trade union contracts and possibility of "feather-bedding".

Mr. DORION: On this question, Mr. Chairman, I would like to ask Mr. Bushnell a question on the contracts or agreements they have with the union organizations. I have something in my hand and I believe it will be very interesting to the members of the committee to have that.

The CHAIRMAN: You mean, under the industrial relations type of contract?

Mr. DORION: Under Review of trade union contracts.

Mr. BUSHNELL: I do not think there is any objection to that Mr. Carter, have we any agreement that you may know of with the various unions which would preclude us from so doing?

Mr. MARCEL CARTER (*Controller of Management Planning and Development*): As far as the unions are concerned, these contracts are published and

distributed to staff generally, and I do not see any reason why we should not provide that.

Mr. JOHNSON: Do I understand this includes every side of industrial relations—this item Personnel?

The CHAIRMAN: I would think so, unless you can think up any other heading. I think we have covered it; it is all-embracing, I think.

Mr. JOHNSON: With regard to trade union contracts, if there is any possibility that some employees are covered by individual contracts, would that be included?

Mr. McGRATH: We are getting into personalities.

Mr. JOHNSON: Under the scope of Personnel items here?

The CHAIRMAN: You realize, Mr. Johnson, that at the beginning of this committee, the committee agreed we would not get into personalities. Therefore, I do not see how we could review a personal contract with one individual.

Mr. JOHNSON: If you will permit—there might be a large group of persons who have individual contracts with the C.B.C.

The CHAIRMAN: We have the contract form. We could show you that for the individuals.

Mr. JOHNSON: A contract form does not show what "A" and "B's" particular salary is, and all that stuff.

The CHAIRMAN: As long as we do not get down to individual cases—if you want to know the number of people covered on this.

Mr. JOHNSON: We would like to have the contract forms.

The CHAIRMAN: If this committee agrees, we are going to get into personalities. I do not see how we can get down to an individual contract with an individual, because that would be bringing in personalities—unless you call them "A", "B", "C", "D" and "E".

Mr. BELL (*Carleton*): Is it that Mr. Johnson simply wants the standard form of contract of employment of an individual? If that were the case, there certainly could be no objection; but if he is asking for the contract that the individual himself completed, I think there would be an objection, under the principles we first outlined.

Mr. JOHNSON: It would be a contract, and if there are any exceptions for certain individuals, there should be an explanation for it.

The CHAIRMAN: There can be, as long as we do not name the individual.

Mr. JOHNSON: No.

The CHAIRMAN: By all means.

Mr. CHAMBERS: Mr. Chairman, I had a question left over from the first sitting of the committee that might be included in here—that was the method of establishing staff requirements. It might come under the present heading.

The CHAIRMAN: You asked that question originally, did you?

Mr. CHAMBERS: Yes, at a previous session. I do not think we have time to have a discussion on it.

The CHAIRMAN: We could put it in as a review of establishment.

Mr. BELL (*Carleton*): It really comes under (d) of "E" too.

The CHAIRMAN: Possible limitation of personnel growth—it could come under that. I think it would come under that, Mr. Chambers, without any trouble.

Mr. McINTOSH: How about the degree of responsibility under Personnel?

The CHAIRMAN: Well, I think you will find that under recruiting, and also under promotional policy.

Mr. JOHNSON: Organization.

The CHAIRMAN: And under the general organization.

Mr. McINTOSH: Could we ask this by departments, under General organization—I mean, individually?

The CHAIRMAN: I did not hear you.

Mr. McINTOSH: Under organization generally—that is the responsibilities of the department: I wanted to ask about individuals?

The CHAIRMAN: Again, we are getting down to personalities.

Mr. McINTOSH: No names mentioned—appointments.

The CHAIRMAN: We could do that with the organizational charts.

Mr. MACQUARRIE: I was interested in the movement of personnel from C.B.C. stations in the geographic periphery of the country into the great heart—into Toronto. I see it is not here, so it must come under Promotional.

The CHAIRMAN: Send that question in and we will have it included somewhere. You mean, how to get out of the bush league into the major league? That will come under Promotional policy; you can bring it up at that point.

Now, Commercial organization section 3 of part “E” (a) number and location of sales personnel; (b) qualification and experience of sales personnel; (c) record of performance of commercial organization of past three years. Are there any other questions you want on sales, gentlemen?

Mr. BUSHNELL: Mr. Chairman, would you care to elaborate on (c) just a little bit—the record of performance?

The CHAIRMAN: Yes.

Mr. BUSHNELL: Do you mean, are they good boys, or bad boys?

The CHAIRMAN: I judge the thinking of the committee is, how much your sales are increasing in each district where you have sales personnel, and totalling your sales effort.

Mr. BUSHNELL: I would be delighted.

Mr. McGRATH: This would also include a census of sales personnel.

The CHAIRMAN: That will be discussed at that time.

Mr. SMITH (*Calgary South*): I think it would be interesting to know something of the procedure which the sales force has.

The CHAIRMAN: You mean, the “pitch”?

Mr. SMITH (*Calgary South*): Not just what it says; but what is the organizational responsibility of the force?

Mr. BUSHNELL: Would you have the time, do you think, on this committee for one of our high pressure men to really give you a demonstration of our selling tactics?

The CHAIRMAN: I cannot tell you right now whether or not we have the time, but if we have, we will have him sell Mr. Smith.

Mr. BUSHNELL: It would take up a full session, I assure you.

Mr. PICKERSGILL: It might have been a very good thing to have done that at the very beginning of our session.

Mr. BUSHNELL: I agree with you, Mr. Pickersgill.

The CHAIRMAN: That is hindsight. Section 4 of part “E”, Public relations and information services, (a) Comparison by location of information service showing: (i) number of staff, (ii) annual cost, for past five years, and (iii) the general functions.

Mr. BELL (*Carleton*): The past five years is intended to be implied in (i) and (ii) there, I think.

Mr. BUSHNELL: May I just beg of you to try to limit that to less than five years. Some of our documents five years ago would be down in the vault somewhere, and we have to go back and dig them out.

Mr. McGRATH: Two comparative years would be sufficient.

The CHAIRMAN: Is it agreeable, ladies and gentlemen, for the past two years?

Agreed.

The CHAIRMAN: Then under Public relations, subheading (b) Publications, general purposes and costs.

Mr. SMITH (*Calgary South*): I wonder if I might ask this question, Mr. Chairman? Mr. Bushnell, does it present the same problem, to obtain a little longer period for the information to be obtained on public relations and information services? Is this not readily available, again?

Mr. BUSHNELL: Yes. I think, in general terms, Mr. Smith, we could give you a statement on that—let us say for three years. But if we are going to have to go back into our financial records and dig out these costs, that is quite a chore.

Mr. SMITH (*Calgary South*): You would find it difficult, therefore, to give us the five year period as an example for the cost of public relations and information services? Mr. Henderson could probably give us how much work is involved.

The CHAIRMAN: That should be available, I would think, Mr. Henderson, would it not?

Mr. A. M. HENDERSON (*Comptroller, Canadian Broadcasting Corporation*): I do not think we would have too much difficulty taking this back five years.

Mr. BUSHNELL: All right; that is fine.

Mr. TAYLOR: Could a further item (c), be added—an item reading, “Public relations policy with respect to supporting a community project”? That is a great item with private radio stations; but I cannot remember the C.B.C. radio stations doing any great job in that field.

The CHAIRMAN: Would you like to know approximately how much free time they have given on the networks for public, local community, and national projects?

Mr. TAYLOR: I am more interested in the local.

Mr. BUSHNELL: We would be delighted to do just that, Mr. Chairman. I am very happy you have asked that question, but I would ask your permission to include as well the amount of work we have done for philanthropic organizations and others on a national basis, to indicate to you, indeed, the amount of money we have spent in that connection.

Mr. TAYLOR: That will be welcome.

The CHAIRMAN: Shall we include that as (c), the value of the free time on philanthropic organizations?

Agreed.

The CHAIRMAN: Last year would be sufficient for you, Mr. Taylor—one year?

Mr. TAYLOR: Yes, one year.

The CHAIRMAN: Under part “F” Engineering and Property, (1) Functions of engineering division; (2) Comparison by location of (a) number of staff, (b) annual cost, for last 5 fiscal years.

Is that too difficult, Mr. Bushnell, for five fiscal years for the engineering?

Mr. BUSHNELL: It is all fairly difficult, to give it for five years. The only point I am trying to make is that for every year it will probably take another few hours, or probably a day, to dig out, and I do not want to hold up this

committee. I would rather give you, as a matter of fact, three years and have that sooner, than five years and have it later?

The CHAIRMAN: Is that agreeable?

Agreed.

The CHAIRMAN: Three years; thank you. (3) under engineering and property—construction undertaken during the last five years with costs, original estimated cost of each building to be shown and amounts of extras and final costs.

Mr. BUSHNELL: Oh, brother.

The CHAIRMAN: This is not the printing bureau, gentlemen.

Mr. BUSHNELL: I would like to think about that one for a minute, Mr. Chairman.

The CHAIRMAN: Shall we come back to No. 3 after Mr. Bushnell thinks it over for a minute? No. 4, the costs of microwave and conditions of rental contracts.

Mr. SMITH (*Calgary South*): May I ask if Mr. Bushnell will be providing us with the new contracts assuming there are individual contracts with Bell Telephone or the agents of anyone using the microwaves? Could you provide us with a pretty general review of these costs—again, without having to send you down to the vaults?

Mr. McGRATH: That is spelled out in item 4, costs of microwave contracts.

Mr. SMITH (*Calgary South*): That is right; we are dealing with that, Mr. McGrath.

Mr. BUSHNELL: There again you have me, Mr. Smith. There is competition between the various communication companies and to reveal those costs is probably a bit embarrassing to them. I do not want to argue the point too strongly—we are in the hands of this committee.

Mr. SMITH (*Calgary South*): I will take that one under consideration.

The CHAIRMAN: I suggest we leave that one at the present time and we consider the amount of information we need in the three weeks when we reach this.

Mr. McGRATH: I think that information was given in the House of Commons at one time and there is reference to it in *Hansard*, Mr. Bushnell.

Mr. BUSHNELL: I beg your pardon?

Mr. McGRATH: That information was given in parliament at one time, with respect to the costs, the size of the contracts entered into with the telephone companies respecting the microwave network.

Mr. BUSHNELL: You have both the telephone companies and the Canadian Pacific and Canadian National telegraphs.

Mr. McGRATH: I was including those.

Mr. BUSHNELL: It is competitive. Actually, when we asked for an extension of the microwave service we asked for tenders from both those companies.

Mr. SMITH (*Calgary South*): I will be happy to look up *Hansard*, and then determine which information is required.

The CHAIRMAN: Now we go on to item 5: "New construction planned".

Mr. TAYLOR: On that item could we add, since it is related, "Policy with respect to working with local government"?

The CHAIRMAN: In this area?

Mr. TAYLOR: In item 5, if we could add the words, "Policy with respect to working with local government".

What I have in mind is the *Vancouver Sun* editorial, and here is one sentence:

The federal cabinet minister and MP's from Vancouver should demand an inquiry into C.B.C. plans before it is too late for C.B.C. to co-operate with city planning.

The CHAIRMAN: We can discuss it under the heading of "New construction planned" at that time. Mr. McGrath?

Mr. McGRATH: Mr. Chairman, there is a question which Mr. Bushnell has respecting the amount of property owned and rented in Vancouver and so on, by the C.B.C. This could come up when that question is answered.

Mr. PICKERSGILL: It seems to me it is an unnecessary duplication on what we already have under finance and the capital program.

The CHAIRMAN: How do you feel that comes under that item?

Mr. PICKERSGILL: What item is the "capital program" if it is not new construction? It may be more than new construction.

The CHAIRMAN: There are a lot of other things in addition to new construction.

Mr. PICKERSGILL: But do we have to go over that twice?

Mr. BELL (*Carleton*): If it proves to be duplication we should drop it here.

Mr. PICKERSGILL: I suggest we drop it.

The CHAIRMAN: "Policy re calling public tenders". That is item 6. Agreed.

The CHAIRMAN: Item 7 "Architectural staff maintained"; that is subdivided into (a) number; (b) duties; and (c) costs.

That completes the areas under "Engineering and property".

Mr. FORTIN: I would like to know also the cost of the rental of studios and rehearsal halls in each city and, possibly, the names of the halls themselves. We are not interested in the contract itself.

The CHAIRMAN: Do you mean rental contracts?

Mr. FORTIN: How much it costs to rent a rehearsal hall and studios, in the cities where the C.B.C. has no property.

The CHAIRMAN: We will introduce a new heading, "Rentals", that is under item 8. That is in relation to studios and halls.

Now we are back to item 3.

Mr. BUSHNELL: I would really crave your indulgence. That is a terrific job. Could I ask that this might be limited to the last year, which I think would give you a pretty fair indication as to how we estimate what the cost of a building would be—what the final costs are, whether up or down?

Mr. TREMBLAY: No, Mr. Chairman.

The CHAIRMAN: Two years, Mr. Tremblay?

Mr. TREMBLAY: No, I would like five years, the last five years.

The CHAIRMAN: Any other comments, gentlemen, ladies?

Mr. BUSHNELL: Again, Mr. Chairman, I suggest that I would like to report back on Thursday how long that might take, to provide that information. Agreed.

The CHAIRMAN: Part "G" "Network relations".

Mr. PICKERSGILL: Mr. Chairman, it seems to me that with the exception of item 3 all the rest of this should be considered under the B.B.G. and not the C.B.C. at all.

The CHAIRMAN: This is "Network relations".

May we read them first? The first under "Network relations" is, "Relations with private radio and private TV. (a) rules; (b) financial arrangements; and (c) problems".

I would suggest, Mr. Pickersgill, that would not come under the B.B.G.

Mr. CHAMBERS: Under that area, there is a direct relationship between one private television station and the C.B.C., but is it not rather, C.B.C. programs?

Mr. PICKERSGILL: That is part of the organization.

Mr. CHAMBERS: It does not come under the B.B.G. though.

Mr. SMITH (*Calgary South*): I think it has struck many committee members that this would be a good heading, and we hope it might be informative. It may be something about which the corporation might long to give some explanation. In addition to that, it has struck me that there has been, from time to time, some differences of opinion on the various arrangements that have been made, and I hope to be able to have Mr. Bushnell express his views on the subject.

Mr. BUSHNELL: May I put it this way: we have not any objection, but I would suggest to you, actually the situation has changed. We recognize the fact the B.B.G. now has the authority and, probably, the responsibility of determining some of these things. But we have no hesitation in attempting to assist. As a matter of fact, we consider it a privilege to be able to obtain this for you.

Mr. SMITH (*Calgary South*): I thought, perhaps the—

The CHAIRMAN: I suggest we leave it as is, and if there is a point that should be answered by the B.B.G., we will leave it over until their witnesses are called.

Under the general heading, "Network relations" is item 2, "Analysis of possible regional networks".

Item 3, "Cost and justification of Dom. network"—that is radio. Is that agreed to, ladies and gentlemen?

Agreed.

The CHAIRMAN: Under part "H" "New developments", item 1 "extension of hours of telecasting; 2, extension of coverage to remote areas"—which will make Mr. Churchill very happy—

Mr. SIMPSON: I must say at this point, Mr. Chairman—

Mr. PICKERSGILL: Does the chairman consider Winnipeg a remote area?

Mr. SIMPSON: I do not like to hear the terminology in here one bit. You mention "remote areas".

The CHAIRMAN: What would you like to call it?

Mr. SIMPSON: "Unserviced areas". I am sure there is not one of these politicians around here who would like to say that the maritimes are remote areas, or western cities are remote.

The CHAIRMAN: I think you are perfectly correct, Mr. Simpson.

Item 3, "Colour TV"; item 4, "Policy re potential competition of private stations in C.B.C. areas".

Mr. BUSHNELL: Mr. Chairman, may I suggest this, that you might put the words, "policy of C.B.C. with respect to potential competition of private stations".

The CHAIRMAN: You want it to read, "Potential competition"?

Agreed.

The CHAIRMAN: Are there any other headings?

Mr. SMITH (*Calgary South*): May I ask a general question?

The CHAIRMAN: I was going to say, Mr. Smith, that unless there are any other headings this will be our bible from here in, so far as we are concerned. We will have to stick to it if we ever hope to conclude these hearings.

Mr. SMITH (*Calgary South*): The point I would like to make is—I think you have done a very excellent job in preparing this agenda, and I am not protesting—but it is possibly going to take a great deal of time, unless we meet a little more often than we have been doing. I wonder if you could give a general outline of how you intend to proceed? You realize we wish to hear from two other agencies.

The CHAIRMAN: The C.B.C. have asked to be excused during the week of June 21, inasmuch as they will all be in Toronto.

Mr. BUSHNELL: Not all.

The CHAIRMAN: Some of them will be in Toronto. At that time it will be entirely up to the committee, or the subcommittee, as to whether during that week we should call B.B.G. or the C.A.B.

Mr. SMITH (*Calgary South*): I will be specific. Are we not going to have to meet at least four times a week in order to cover this?

The CHAIRMAN: It seems to me we are going to have to.

Mr. PICKERSGILL: What about these advertising agencies that have made requests?

The CHAIRMAN: We have received requests from two or three, and the same type of letter has gone out to each one, that if there is time we will consider their request, along with all other requests at that time.

Mr. PICKERSGILL: Were those requests referred to the steering committee?

The CHAIRMAN: No, they were not. I merely dictated a letter myself that they would be considered, at which time I felt the steering committee could consider them. Is that satisfactory?

Mr. PICKERSGILL: No, I think it is not satisfactory, and I think the steering committee should have been consulted.

The CHAIRMAN: When were you last at a steering committee meeting?

Mr. PICKERSGILL: I have gone to every steering committee meeting possible for me to go to, commensurate with my duties in the house, and I know of no meeting that has ever been called except when the house was sitting.

Mr. TREMBLAY: Mr. Chairman, as we did not get this draft agenda before this morning, I propose we defer the adoption of the agenda until next Thursday, although, we can start now.

The CHAIRMAN: If you will recall, Mr. Tremblay, your steering committee did send out a suggestion and we had plenty of warning of this. I am not trying to railroad this through, by any means, but I cannot see how we are going to have time to cover very many more aspects than we have in this present agenda.

Mr. TREMBLAY: No, Mr. Chairman. I do not wish that we study this complete agenda, but it is just to put some questions that are not in this draft agenda.

The CHAIRMAN: I think you will find, possibly, a place in this agenda where you can place almost any question.

Mr. JOHNSON: That is what I meant, Mr. Chairman, I wanted to make sure we would have a chance to ask any questions under these headings.

The CHAIRMAN: I think you will be able to find, certainly, in this agenda some place where you can ask those questions. Is it agreed these will be the general headings, that we will go on from here, and that we will take them as they are shown—first, under “Programming, General”—agreed?

Agreed.

The CHAIRMAN: All right, now may we conclude No. 1?

Mr. PICKERSGILL: Before we do that, I would like to make a motion, and my motion is that this committee terminate its hearings on July 1, whether it has completed its inquiries or not.

Mr. SMITH (*Calgary South*): If I may speak to that motion, Mr. Chairman, that suggests whether or not we have completed the business of this committee we should terminate. It is conceivable the house will still be in session on that date, but it is suggested we should fold up this committee. I see no sense in that motion at all.

Mr. PICKERSGILL: My motion was that the hearings should terminate on July 1, 1962.

Mr. SMITH (*Calgary South*): Pardon me.

The CHAIRMAN: Do you have a seconder, Mr. Pickersgill?

Mr. McCLEAVE: You will be back in Manitoba then, Jack.

The CHAIRMAN: Mr. Fairfield, did you have any further questions on research?

Mr. FAIRFIELD: No.

The CHAIRMAN: Does any person on this committee have any further questions on research? We have concluded research, then.

Mr. FORTIN: May I make a correction? The correction is in the Minutes of Proceedings, No. 8, page 274, at the bottom of the page. In the question that I asked the word "sponsors" should be substituted for "commentators".

The CHAIRMAN: We will have to hold over No. 2, under "Programming—General".

We are now on No. 3 under "programming—General". This is "Analysis of principles governing balance between forms of programming—drama, music, ballet, sports", and so on.

Mr. Bushnell?

Mr. BUSHNELL: May I request that we be given time to consider that? It is quite involved, and we will have an answer for you by Thursday. I think there are other items on this agenda, in this particular section which we can deal with now.

The CHAIRMAN: Is that agreed?

Agreed.

Mr. McGRATH: Is this the first time the witness, Mr. Bushnell, has seen the agenda?

Mr. BUSHNELL: Yes.

The CHAIRMAN: That is right. We merely worked on it last night, and Mr. O'Connor the Clerk of the Committee had it duplicated last night and was working until two o'clock this morning.

Mr. BUSHNELL: This is going to make the work of the corporation very much easier, but I think we will have to be prepared to work for 24 hours a day, seven days a week, for I do not know how many weeks. It is a prodigious task; but we are very happy to do everything we can to provide you with the information you have requested.

Mr. TAYLOR: I presume that item 3 will include educational programs?

The CHAIRMAN: We can hold that over until Thursday.

Item No. 4, "Examination of allegations of repetitive performers, drama, and so on".

Mr. BUSHNELL: In the first place, may I ask, Mr. Chairman, what are these allegations?

Mr. BELL (*Carleton*): The suggestion has been made a number of times in this committee that there is a type of family compact. Can you tell us those who are engaged in this? I think the corporation should answer this particular allegation made in the committee.

Mr. BUSHNELL: Would you be prepared to accept a very short answer?

Mr. BELL (*Carleton*): Yes.

Mr. BUSHNELL: There is no family compact in the C.B.C. If you care to go on from there, I have no objection.

Mr. BELL (*Carleton*): I think, perhaps in fairness to yourself, you should go further than that.

Mr. BUSHNELL: All right.

Mr. BELL (*Carleton*): Mr. Bushnell, you are quite well aware of what the nature of these allegations is, to which I personally do not subscribe; but I think the corporation ought to have an opportunity to answer it.

Mr. BUSHNELL: I think the answer is a very simple one. I think you are probably referring to the number of appearances of certain personalities on the air, and it may well be the opinion of yourself and others that they are appearing too frequently.

As a matter of fact, I think Mr. Jennings—if memory serves me well—mentioned what one of the reasons was, at least, and that is that these professional artists must obtain a decent living, or we are going to lose them.

Would you care to have Mr. Jennings make a statement? This is one of the 125 answers we have ready for you.

Mr. JENNINGS: The C.B.C. is occasionally accused of using the same performers and writers so often that newer and fresher talent never gets an opportunity to break into the broadcasting field.

This accusation is true only to the extent that there is in Canada a number of performers and writers who have become so proficient that the C.B.C. tries to take maximum advantage of their abilities. As Toronto and Montreal are the network centres, the most active of these performers and writers eventually, and not unnaturally live in or near these cities. Their work takes them into C.B.C. buildings on an almost daily basis. They seem to be part of the C.B.C. Their names appear frequently in newspaper columns. They become identified as "the clique".

This accusation of a C.B.C.-fostered clique is false if the word "clique" is understood to mean a set of people with little talent and no training who manage to get assignments through their friendships with producers. Statistics alone will kill this accusation, but such statistics never satisfy the aspiring performer or writer who is looking for someone to blame because his talents are not used at all, or as frequently as he feels they should be.

Performers and writers in Canada, as compared with their confreres in the United Kingdom and the United States, have a very limited market in which to sell their wares. A competitive film industry is just beginning; there is little professional stage theatre; private stations appear to use as little Canadian talent as possible, with one or two noted exceptions.

Therefore, the C.B.C. must accept the responsibility of keeping an adequate number of skilled artists earning competitive salaries so that good talent is available for its programs at all times.

Nevertheless, the C.B.C. is aware that it must constantly seek to unearth a steady flow of fresh talent. Thousands of aspiring performers are auditioned each year. In fact, no one is refused an audition. Two hundred scripts are submitted each month, and are read by at least two script readers. But everyone who wants a show-business career just cannot be accommodated.

The C.B.C. does not have enough money to pay a large pool of latent talent living wages while in training. If the corporation were to aim at new faces simply for variety's sake, the financial awards to the artists, performers and writers, would be spread so thin that there would be no incentive for them to achieve competence or stay in Canada.

Also, if an artist earns too little as an artist to support himself, then he must develop another means of earning a living. This means that his C.B.C. work can be done only on a part-time basis and becomes dependent upon his being freed from his other work at a time suitable to our program needs. It can readily be understood that we could not maintain our program quality with spare-time performers and writers.

Recently one of our Winnipeg producers complained that his attempt to produce a drama series there was frustrated because he could not locate enough of the right type of actors who could leave their main jobs at the same time to rehearse together.

The alternative to the present C.B.C. policy would be to employ more beginners and lower the incomes of the more proficient. This de-grading process would not only add further insecurity to an already insecure profession, but would undoubtedly break down the highly professional standards that we have been years in building.

Mr. McCLEAVE: Mr. Chairman—

The CHAIRMAN: Mr. Fortin had a question first.

Mr. FORTIN: Mr. Chairman, I would like to put my questions in French, if you do not mind.

The CHAIRMAN: By all means.

Mr. FORTIN (*Interpretation*): Mr. Chairman, my first question is as follows: it is difficult for us to insist too much on this matter of the repetitive appearances of actors on television because we are not allowed to mention names, but the first thing we must say is that when there is the Teletheatre on the French network of the C.B.C. we see the same artists coming back practically all the time. That is my first point.

The CHAIRMAN: Just a moment. Would you like to answer that, Mr. Jennings?

Mr. JENNINGS: I would like to ask Mr. Ouimet to come in on that. I know that he follows Teletheatre.

Mr. MARCEL OUIMET (*Deputy Controller of Broadcasting, Canadian Broadcasting Corporation*): (*French—not interpreted*)

Mr. FORTIN: You may answer in English, if you like.

Mr. OUIMET (*French—not interpreted*)

Mr. PAUL: Pourquoi?

Mr. FORTIN (*French—not interpreted*)

The CHAIRMAN: Let us have the translation first.

Mr. OUIMET (*Interpretation*): It will be easier for me in French than in English. If the word does not come to my mind, then I will go back to English or vice-versa. As for these allegations that the same people always show up on Teletheatre, you must not overlook the fact we have only a very restricted number of people to call upon.

The INTERPRETER: At this point I think Mr. Dorion interjected "why"?

The CHAIRMAN: It was Mr. Paul.

Mr. FORTIN (*Interpretation*): I wanted to ask, is this not due to the lack of C.B.C. cooperation in allowing young artists to flourish their talents?

The INTERPRETER: The answer of Mr. Ouimet began, "On the contrary"—and was then interrupted.

Mr. OUIMET: In order to speed the proceedings I would say on the contrary, Mr. Fortin. If we gave you a list of new talent which has been discovered in the last six or seven years by the C.B.C.—particularly in the drama field, and young people at that—you would be completely astonished. I am ready to stand by this statement.

Mr. TREMBLAY (*Interpretation*): Do you proceed by means of a competition to obtain the services of these new artists to which you are referring?

Mr. OUIMET: Yes, we proceed through the services of the audition bureau.

Mr. JOHNSON: Is this the same as the casting bureau?

Mr. OUIMET: The casting bureau has the responsibility to organize the auditions. But the casting bureau, as such, is not responsible for the decisions taken. The auditions are conducted, as a rule, by two or three outsiders, with the cooperation of one C.B.C. representative.

Mr. TREMBLAY (*In French—not interpreted*)

The CHAIRMAN: Gentlemen—

Mr. TREMBLAY (*Interpretation*): This is a supplementary question. Does the bureau which examines the candidates, does it consist of C.B.C. technicians, administrative personnel, artists or, is it equally represented by various people from the C.B.C.?

Mr. OUIMET (*In French—not interpreted*)

Mr. TREMBLAY: Mr. Chairman—

The CHAIRMAN: Mr. Tremblay, we have only half of Mr. Fortin's answer.

Mr. TREMBLAY: This is a supplementary.

The CHAIRMAN: Is it on this point?

Mr. TREMBLAY: Yes.

Mr. TREMBLAY (*Interpretation*): Do these experts include dramatic or musical people?

Mr. OUIMET (*Interpretation*): They do include—this is the first part of the answer; they do include drama and music experts. They are recognized as experts. I do not wish to give their names now, but if you had these names you would agree they are people who have the general respect of the public.

Mr. TREMBLAY (*Interpretation*): Is there a number of these people? How many are there? In the case of the experts, are they numerous? Do they include comedians or music critics? Are they sufficiently numerous? How many are there: one, two or three experts, for example?

Mr. OUIMET: The audition bureau are never made up of less than three people.

Mr. TREMBLAY: You say that this audition bureau never has less than three people. Let us take a specific case, where you have, in fact, three people. Do you have artists, comedians, or other people working in the particular field involved?

Mr. OUIMET: If the audition is concerned with candidates for announcing, necessarily, in this case, the audition bureau will be made up of people who know something about announcing. If the audition is conducted with regard to musical talent then we hire people who know something about music. If the audition is concerned with drama, we hire people who know something about drama.

Mr. TREMBLAY: How many?

Mr. OUIMET: As a rule, I would say two outsiders.

Mr. TREMBLAY: And one person from the C.B.C.

The CHAIRMAN: May we get back to part of Mr. Fortin's question that was not translated?

The INTERPRETER: This is the remainder of Mr. Fortin's remarks made in French. My second point is regarding the repetition dramas. I do not know if what I am going to say enters into the field of the agenda, but I wish to point out that in Quebec the dramas are habitually immoral in this sense, that 50 per cent of the time we see family dramas involving split-up homes. We do not see happy families who are living in a decent, proper manner.

My third point is, when there is a drama of public interest—and I would give as an example the recent program *Deux Tours d'Horloge*, it is quite immoral, and I say in the public interest that serious doubts are posed as to the efficiency of the police force in Canada. I would appreciate it if Mr. Bushnell would reply to this.

Mr. BUSHNELL: I shall be very happy to reply, Mr. Fortin. You must, I think, recognize that I am one of these unfortunate persons who does not speak the French language as fluently as he should. I watch with great interest some of the very fine productions that are carried on the French network over CBOFT in Ottawa, and I have heard these statements made before. May I suggest to you, Mr. Fortin, that immorality is a matter of opinion.

Mr. TREMBLAY: No.

Mr. FORTIN: I am sorry; I do not agree.

Mr. BUSHNELL: All right; I mean, the degree of morality may be a matter of opinion. Thank you for correcting me.

But I would suggest that if this were actually the case, there would be a great public outcry.

Mr. FORTIN: There is, Mr. Bushnell.

Mr. BUSHNELL: Well, Mr. Fortin, if that is the case, I am indebted to you for bringing it to our attention. But I must say that to the best of my knowledge there has been no strong—certainly there has not been any written protest, and I should think that some of these family dramas that I assume you are referring to are certainly well received; they have a very big audience, and if they were as immoral as I think you are suggesting—

Mr. FORTIN: Well, Mr. Bushnell—

Mr. BUSHNELL: —I believe we would hear about it.

Mr. FORTIN: I am sorry to interrupt you, Mr. Bushnell; but if you give a piece of chocolate to a child, he will take it, and he will be glad to take it; but that does not mean it is good for him.

Mr. BUSHNELL: Is there anything wrong in that, Mr. Fortin?

Mr. FORTIN: That does not mean it is good for him. Ask Dr. Fairfield.

Mr. OUMET: Mr. Chairman, may I make a supplementary comment on this. I do not know where Mr. Fortin secured statistics to the effect that 50 per cent of the dramas generally produced on the French network are immoral. This seems to me to be a fairly sweeping statement. At the same time, if the C.B.C. French network has been under fire at various times—and more particularly so for the last few weeks, because of a certain regrettable incident—may I point out that we should be proud of one thing, that the C.B.C. French network is considered throughout the world as the No. 1 French network. The hon. member for Halifax had occasion to be with me in Paris during the month of November, and he knows this. This was while I was a member of the delegation to UNESCO, and I also looked after radio business, when I had some free time. It is thus that I had the pleasure of seeing and hearing the director general of the French television get up to his feet and propose a toast to the No. 1 French network of the world. This, coming from a country with 48 million people, is a pretty nice homage, and I should think that we should be very proud of what has been accomplished over the last

five or six years by and for 5½ million of our French speaking compatriots, irrespective of the fact that there may have been errors at times.

Mr. FORTIN: If you have given the C.B.C. opinion, I hope the newspapermen will publish that.

Mr. BUSHNELL: I hope so too.

Mr. McCLEAVE: Mr. Chairman, I would first like to bear out the remarks of Mr. Ouimet, my colleague on that particular delegation. I would like to ask Mr. Jennings or Mr. Ouimet if, to their knowledge, there have been any cases where husband and wife teams work together on programs, the husband as a producer and the wife as one of the stars of the show?

Mr. JENNINGS: Where the husband is a producer and the wife is performing, or vice versa?

Mr. McCLEAVE: That is right.

Mr. JENNINGS: Let me think for a second. There could have been such cases—I do not know—but I can find out.

Mr. McCLEAVE: Further to that, it is a point, I think, of very important appearances—is the producer the person who hires or recommends for hiring the performers?

Mr. JENNINGS: He is the man who casts the show.

Mr. McCLEAVE: He chooses the star?

Mr. JENNINGS: He chooses the star and he chooses the cast.

Mr. McCLEAVE: Is there not a danger—if such a thing does happen and I have been told it does; though I do not personally know—that to outsiders who are aware the husband is the producer and his wife is the star of the show, do you not think that it puts you in a position where you are vulnerable to public criticism?

Mr. JENNINGS: I do not know of a case where the husband is a producer and the wife is the star of a series. As I say, I will try and get that for you.

The CHAIRMAN: We will get that information for you later. Are there any other supplementary questions on this one point of Mr. McCleave's?

Mr. JOHNSON: I think I heard Mr. Jennings say that the producer casts the show.

Mr. JENNINGS: That is right.

Mr. JOHNSON: Does that imply he reads the text over and decides on who is going to provide a certain text?

Mr. JENNINGS: Yes.

Mr. JOHNSON: Is there not any duplication with the text bureau—I do not know what is the name: in Montreal they call it bureau.

Mr. JENNINGS: The casting bureau.

Mr. JOHNSON: Yes; is there not some overlapping between the job of the producer and the casting bureau and the script bureau?

Mr. JENNINGS: The casting bureau, in the first place, is a service department designed to organize the availability of a pool of talent, to list in a general way the abilities the artists have for certain kinds of roles in television, what their looks are like, and so on.

The producer, in taking the script he is going to produce, must read it carefully, must realize in his mind how he is going to achieve the purpose of the script—to realize the script. He must be conceiving these characters in his own mind. Then, with the assistance of the casting bureau, with its files and photographs and descriptions of artists' capabilities and so on, he searches for the best people for the roles he visualizes in his mind.

Mr. JOHNSON: Does that imply that the script bureau has already read this script?

Mr. JENNINGS: Yes.

Mr. JOHNSON: And approved of it?

Mr. JENNINGS: Yes.

Mr. JOHNSON: Before it gets to the producer?

Mr. JENNINGS: Yes.

Mr. JOHNSON: Can the producer refuse a text?

Mr. JENNINGS: Oh, yes. It would be a most unfortunate position if the producer who was completely out of sympathy with the text was "flogged" into producing it.

Mr. JOHNSON: Does he refer to the casting bureau for the necessary people to act in his play?

Mr. JENNINGS: Yes.

Mr. SMITH (*Simcoe North*): Mr. Jennings, as a matter of fact, you spoke about the necessity of giving performers enough work to keep them busy in Canada; but how does the C.B.C. feel about some of your very busy performers whom we see quite often suddenly reappearing half an hour later on a commercial?

Mr. JENNINGS: How do we feel about it?

Mr. SMITH (*Simcoe North*): Do you feel that is—

Mr. JENNINGS: Purely as a commercial spot, do you mean?

Mr. SMITH (*Simcoe North*): Yes: does that sustain the artistic integrity we strive for?

Mr. JENNINGS: Quite frankly, at times we have not been too happy about specific incidents. It is something that is very difficult for us to control. I think the impression would vary a great deal, for instance where a man or woman has finished a very serious performance, or is about to put on television a very serious performance, to suddenly see them plugging some product.

Mr. SMITH (*Simcoe North*): It seems to me to be getting more and more common.

Mr. JENNINGS: This is because performers are becoming more and more popular with the public; they are becoming bigger stars, in a sense, and therefore the advertisers are very aware of their selling value in spots.

The CHAIRMAN: They are all free-lance, are they not?

Mr. JENNINGS: Oh, yes.

Mr. DORION: I would like to ask Mr. Jennings about the question of repetitive performers; I have some questions to put to you. I saw an agreement between the Canadian broadcasting corporation and the Canadian council of authors and artists, in which there was a very astonishing clause. I have never seen such a clause in any contract between employers and employees, and I would like to know why this clause should be. I read the article—No. 37—for performers in television broadcasting:

The corporation agrees that any person having authority to engage or direct the services of performers, who demands or accepts any fee, gift or other remuneration in consideration of the engagement of performers shall be disciplined. The C.C.A.P.A. agrees that any performer guilty of offering improper gifts or soliciting engagements by offering gifts or payments shall be disciplined.

First of all, I suppose that you had complaints about that, that certain producers asked for gifts to engage some performers? Is it true, or not?

Mr. BUSHNELL: May I answer that, Mr. Chairman?

The CHAIRMAN: I do not see exactly where this fits in with repetitive performers. Can you tell me where that fits in?

Mr. DORION: It is an aspect, because we see always the same persons, and this is an examination which was brought before the committee. I believe one of the reasons is that certain producers do receive money or gifts, from performers. This is information I have received—very serious information.

The CHAIRMAN: Your question is: why was that?

Mr. DORION: Why is there this clause? Have you had any complaints about that—about that procedure?

The CHAIRMAN: May I ask first: is that current at the present?

Mr. JENNINGS: I presume that Mr. Dorion is reading from a current contract.

Mr. DORION: Yes, from March, 1957 to October, 1958.

Mr. BUSHNELL: May I answer that, Mr. Dorion? That accusation has been made in the entertainment business as long as we have had the entertainment business. It will never stop. To the best of my knowledge, it has never been proven, and if it can be proven, that clause means precisely what it says; that if anyone—you or anyone else—can bring us facts and figures that any of the producers received any emolument of any kind, gifts or otherwise if he demanded it from any artist, I do not care who he is, he will be dismissed.

Mr. DORION: I acted many times in these sort of agreements. I never saw such a clause. I suppose that clause was enacted, was passed—accepted—because there were complaints from somebody. Did you receive complaints?

Mr. BUSHNELL: Complaints, no.

Mr. JENNINGS: There are always rumours floating around in this kind of business, and I presume because of those rumours that clause was put in. But, as Mr. Bushnell said, we have not received any complaints; but if we do receive any complaints that are backed up factually, we will do what Mr. Bushnell has said we will do.

Mr. BUSHNELL: We will fire them.

Mr. DORION: It was the result of discussion, I suppose, that that clause was accepted?

Mr. JENNINGS: I would have no idea whether that clause was put forward by the C.C.A.A. or the C.B.C.

Mr. DORION: Did you have anything to do with the discussion about that clause?

Mr. JENNINGS: Not personally, no.

Mr. DORION: Then you do not know why that clause is there?

The CHAIRMAN: He answered—a preventive measure as a result of rumours.

Mr. DORION: There was a reason. I have never seen that in any agreement.

The CHAIRMAN: What is your question?

Mr. BUSHNELL: Do you not think it is a good preventive measure?

Mr. DORION: Is it true that the directors of radio Canada wrote letters to every producer who had loans from certain performers to producers? Did you ever write a letter to the producers asking them to reimburse these loans?

Mr. JENNINGS: This is the first I have heard of that.

Mr. DORION: Maybe you are not aware of it, but the information I have is very serious.

Mr. BUSHNELL: All right; it may be very serious and we regard them as very serious. But will you please—or someone please—prove them. Will someone please bring the facts to us, and when they are proven, those people will be fired. It is the policy of the corporation not to permit trafficking of any kind.

Mr. DORION: I am not here to prove anything; I am here to investigate, and when I see a clause like that in a contract, I cannot understand it. It is the result of discussions, and during those discussions surely certain complaints were brought.

Mr. BUSHNELL: May I say this: I was director general of programs for the corporation for 15 years. My colleague and associate at that particular time was Mr. Marcel Ouimet. I can never recall a time—from the very beginning when I started on November 1, 1933, in national radio—when such charges were not made.

Mr. DORION: Not just that. I do not accuse anyone. I am sure you had nothing to do with that, and I am sure that Mr. Ouimet has nothing to do with that. I speak about the agreements between producers and performers only.

Mr. BUSHNELL: Again—

Mr. PICKERSGILL: I would like to raise a point of order, Mr. Chairman, before this discussion proceeds. Mr. Dorion has mentioned a letter, or an alleged letter that was supposed to have been written.

Mr. DORION: No, I did not allege any letter—it was information I received, verbal information—and serious.

Mr. PICKERSGILL: The point of order is precisely this: has Mr. Dorion any personal knowledge of any such letter, or is he merely repeating gossip?

The CHAIRMAN: Do you wish to speak to that, Mr. Dorion—to the point of order?

Mr. BELL (*Carleton*): It is surely not a point of order.

Mr. DORION: I did not mention any letter; I mentioned that I received serious information from someone who is in a position to give me this information. I have in my hand the agreement, and that clause was astonishing, because I have never seen such a clause in any contract—and I have acted very often on arbitration boards, for example, and I had to prepare agreements. I have never seen a clause such as that.

The CHAIRMAN: Mr. Dorion, you suggest that clause should be reviewed by C.B.C., do you?

Mr. DORION: No; I suggest that Mr. Bushnell or Mr. Ouimet may know why this clause is there. If it was as the result of a discussion or complaints brought to the attention of someone—

Mr. OUIMET: As Mr. Bushnell has pointed out, these rumours have circulated over a number of years. We are in touch at the moment with the Association of producers, and they are dead against what has been alleged to be a practice—what has been alleged to have been a practice—and we hope to come one day to an understanding with the association of producers, between C.B.C. and the producers, for joint action. There may be some black sheep among the flock; the whole flock does not want to be blackened because of one or two who we just cannot catch, perhaps.

Mr. DORION: Did you take any disciplinary action against anybody?

Mr. OUIMET: How can you take disciplinary action unless you have evidence. You cannot produce evidence.

Mr. DORION: Have you taken any disciplinary action in dealing with this clause?

Mr. JENNINGS: No.

The CHAIRMAN: May I suggest that Mr. Jennings is going to look that up, and he can tell us next time.

Mr. DORION: I would like to know from Mr. Ouimet—

The CHAIRMAN: It is definitely in this area?

Mr. DORION: Yes, exactly. I should like to know from Mr. Ouimet if he believe himself that morality is a question of opinion.

The CHAIRMAN: What has that to do with repetitive performers?

Mr. PICKERSGILL: That question was asked some time ago, and disallowed.

Mr. DORION (*Interpretation*): Mr. Chairman, I wish first to say that I do not want the impression to be created that the C.B.C. as a whole is not doing a fine job. I must say that in my opinion the C.B.C. is an essential and necessary institution. It is one which is very much to our honour to a great extent. Of course, we are here to inquire into any errors or defects they may have, and I do not want to create the impression that the C.B.C. is such a *bête noire*—far from it.

The CHAIRMAN: That is a statement, and that is what we have been trying to keep to a minimum.

Mr. PICKERSGILL: Mr. Chairman, I have been trying for a long time to ask a supplementary question on the question raised by the hon. member from Montmagny-L'Islet. My question to Mr. Ouimet is this: has the C.B.C. received from the religious authorities—from the episcopal authorities—any considerable number of protests over any length of time about the morality of their work?

Mr. TREMBLAY: Yes.

Mr. DORION: Yes.

The CHAIRMAN: These are the witnesses, here.

Mr. OUMET: We have had protests on occasion for certain plays. They have been mostly individual protests. I would say that the action taken by the Assembly of Bishop a couple of weeks ago was quite unprecedented. The individual Bishops may write us; some associations may write us. But as a rule our programs—I would say the acceptancy of the French programs on the French networks of the C.B.C. is about the highest you can find anywhere in the world.

Mr. PICKERSGILL: Then I would like to ask the witness if the political moralists we have here this morning are not rather exceptional?

The CHAIRMAN: May I ask, what has that to do with performers?

Mr. FORTIN: It is an opinion he is asking.

Mr. SMITH (*Calgary South*): Mr. Chairman, some time ago Mr. Jennings read a statement, and one of the disadvantages of not having a copy is that I cannot quote his wording. But he made a reference, as I recall, to the fact that the C.B.C. has to assume a large responsibility for using Canadian talent, because few other people—and I assume he meant broadcasters—did not. Was that the crux of your statement?

Mr. JENNINGS: It was; and I would rather I had worded it in a different way.

Mr. SMITH (*Calgary South*): Would you, perhaps, do this for us? Would you tell us what is the basis of fact for your argument? Are you quoting from Mr. Fowler, or have you made a survey? Just for our information I would like to know what is the basis of fact for this statement Mr. Bushnell. I caught that phrase in Mr. Jennings' statement, and I asked his permission, as a matter of fact, to qualify it. I think it was the reference to the fact that artists were not encouraged to any great extent.

Mr. JENNINGS: That is it.

Mr. BUSHNELL: Certainly no aspersion was intended. There have been, and there are, as a matter of fact today, and particularly in the television field, privately owned stations that are encouraging a very great number of artists, and we are happy to see that. This may well lead to a migration to a central point, and this does go on but we are very happy today that the private stations are doing that. We have a bigger stage for these people to play on, and we welcome them.

Mr. SMITH (*Calgary South*): The point is it was not a factually correct statement.

Mr. BUSHNELL: No.

Mr. SMITH (*Calgary South*): The second question is dealing with this. You also made a reference in the last part of your statement about the low-paid business of being an actor or a performer. That is interesting, because we have all seen an example of that recently—without naming a name—and you are losing that individual who is going to an American network.

Generally speaking, I think of a total of some \$42 million; \$19 million last year was paid for talent, and so on.

Mr. Chairman, you may rule this should come later: what are you doing to try to maintain a better balance? Or would you prefer to deal with that under "recruitment"?

The CHAIRMAN: Yes. Mr. McIntosh, you had a question to ask, and then Mr. McGrath followed by Mr. Tremblay.

Mr. MCINTOSH: Mine is a supplementary question to what Mr. Smith has just asked, and it relates back to the statement Mr. Jennings made, when he referred to competitive salaries. What did you mean by that? Did you want to compare that with other artists in Canada, or other fields—like the Prime Minister who gets \$37,000 a year, and some of these artists get more than that? What number get more than, say, \$2,000 a month? What are you comparing it to? Are you comparing it to the United States artists?

Mr. JENNINGS: Excuse me, until I find the section, because I may have misread it.

The CHAIRMAN: While Mr. Jennings is looking it up, Mr. McGrath, another question?

Mr. MCGRATH: My question was supplementary to Mr. Pickersgill's, and has to do with this: would recent events not dictate to the C.B.C., Mr. Bushnell, the necessity or the advisability of establishing—particularly bearing in mind the goal or the aim of the C.B.C. in providing basically Canadian programs—

The CHAIRMAN: Mr. McGrath, Mr. Pickersgill's question was not on this. This deals with repetitive performers, and I doubt if yours is going to.

Mr. MCGRATH: May I finish, because it does cover drama. It is under this item here.

The CHAIRMAN: Repetitive performers?

Mr. MCGRATH: Repetitive performers, drama, and so on.

The CHAIRMAN: All right, continue.

Mr. MCGRATH: The advisability of establishing some sort of program advisory board, where you could call on outside representatives of large groups in various areas of Canada to give advice to the production centre of the C.B.C. as to just exactly what would be in good taste and what would not.

Mr. BUSHNELL: I would like to—

Mr. MCGRATH: This is not the censorship.

Mr. BUSHNELL: No, I understand that. As a matter of fact that was tried in the very early days of the C.B.C., when Mr. Gladstone Murray was the general manager. It was an experiment that was conducted in western Canada. Quite frankly, we found out that with one exception, and that was in the three prairie provinces, there was only one advisory committee which was worth its salt.

What happened was, as soon as the appointments were made to these various advisory committees all the local artists got after each member in the various fields—these members of the advisory committee came from various sections of each province, and they got after them for a job. There was nothing particularly wrong with that. They brought them to our attention, but, for the most part, they were not any good. The advisory committees just did not work out as we anticipated.

Mr. McGRATH: Might I suggest, Mr. Bushnell, in the case of a sponsored program, for example, there would not be any problem, because it would be the sponsor's responsibility?

Mr. BUSHNELL: No.

Mr. McGRATH: First, let me finish. Would you be a foolish sponsor if you did not take responsibility upon yourself of making sure the sponsored program did not displease your audience?

In the case of sustaining programs, would it not be adviseable, in these cases, to draw on somebody outside, to fill that gap which would be created by lack of a sponsor?

Mr. BUSHNELL: Yes, it might be.

Mr. McGRATH: Surely you would preclude any controversy that way?

Mr. BUSHNELL: Yes.

Mr. TREMBLAY: Mr. Chairman, I would like to put some questions to Mr. Ouimet.

The CHAIRMAN: This is on these repetitive performers?

Mr. McINTOSH: Could I have an answer to my question first?

The CHAIRMAN: What was that?

Mr. McINTOSH: Mr. Jennings was looking it up.

Mr. JENNINGS: This was on "Competitive salaries". The meaning of that is that we try to offer enough to performers to keep them interested in working as radio and TV performers, and not to have to seek outside jobs. That is the point I made about the Winnipeg show; the producer could not get the people together for rehearsal at the time they were wanted because they were working at outside jobs.

Mr. McINTOSH: My question was with relation to the word "competitive"—competitive with whom?

Mr. JENNINGS: Other forms of making a living, particularly outside the entertainment field.

Mr. McINTOSH: The second part of my question was this: how many of your performers are getting more than the Prime Minister?

Mr. JENNINGS: I could not answer that off the bat.

The CHAIRMAN: That, I would suggest, has nothing to do with it. That would come under "Personnel" though.

Mr. McINTOSH: It is certainly competitive.

The CHAIRMAN: Would you like that question answered under "Personnel"?

Mr. McINTOSH: This is referring to the allegations, is it not?

The CHAIRMAN: This is "repetitive" and not "competitive". We will get that under "Personnel".

Mr. TREMBLAY (*Interpretation*): Mr. Ouimet, would you please tell us if there do not exist in the C.B.C. people who are at one and the same time performers and authors writing scripts and playing in those scripts?

Mr. OUIMET: This happens in precisely the same way as it happens in other countries of the world.

Mr. TREMBLAY (*Interpretation*): I have a supplementary question for Mr. Ouimet. Could you please tell me also, if you consider it normal that authors should be engaged for 10, 15 or 20 years by the C.B.C. instead of flourishing young talent which could be recruited?

Mr. OUIMET: I would say, on the French network we are not doing too badly. We have developed new authors over the last 20 years. Of course, there may be some who are still on the air who were also on the air at the time of radio. Through some circumstances and because their "product" was a well established product, we were able to transfer it to television and were able, again, to make a very great success of it. Who are we to stand against the popularity of these particular shows?

Mr. FORTIN: The one you are thinking of is my favourite program.

Mr. OUIMET: You know the one I mean?

Mr. FORTIN: Yes, I like it.

Mr. TREMBLAY (*In French—not translated*):

The CHAIRMAN: This may be out of order. May I have the translation?

Mr. TREMBLAY (*Interpretation*): Mr. Chairman, reports were tabled on the employment of some commentators for different sections, or different programs for the year 1958.

The CHAIRMAN: That will come under "C", under "Repetitive appearances of commentators".

Mr. TREMBLAY: I would like to ask for information for the purpose of tabling some documents.

The CHAIRMAN: For that time?

Mr. TREMBLAY: Yes, for that time.

The CHAIRMAN: Yes, all right.

Mr. TREMBLAY (*Interpretation*): I would like it if we could be provided with a report on the employment of these commentators for the years 1956 and 1957—and 1955 as well.

Mr. OUIMET: Would you be satisfied—Mr. Chairman, may I ask Mr. Tremblay if he would be satisfied with the figures we have? I believe that when we were expecting the committee to sit last spring we had lists prepared which date back to September 1, 1956. Would this be agreeable to you? It will cover the last four months of 1956 and the whole of 1957. We can go back further, but it will mean, again, a delay of a couple of weeks before we can put them together, if we have to go back to January 1, 1956.

Mr. TREMBLAY: I would like you to go back to 1955, 1956 and 1957.

Mr. TAYLOR: Dealing specifically with item 4, is it not true many repetitive performers are dropped at the height of their popularity?

I want to refer to three statements in the press, and I do not pass any comment on any particular stars, but will just make general statements.

The *Vancouver Sun* says:

In this past season the Barris Beat was introduced. It featured personality Alex Barris, placed its accent on comedy and won three national awards as well as a large following.

The article goes on to say:

But nowhere is the Barris Beat to be found in the C.B.C.'s 1957-58 line-up.

The other article deals with this subject, and this is from the *Vancouver Sun* and says:

Despite the official party line that Cool Pepper is expiring as per schedule, I hear it is being entombed because the C.B.U.T. brass does not like jazz.

Then it deals with the popularity of the program.

The CHAIRMAN: What has that to do with repetitive performers?

Mr. TAYLOR: My two questions are these: when they are dropped, why does the C.B.C. not tell the viewers why they are dropped? It has often been alleged they do not always kow-tow to the C.B.C. brass, and they are dropped. Why do you not tell the audience they are dropped—because of sickness, no sponsor, or because their ratings are down?

The CHAIRMAN: I still do not know what it has to do with repetitive performers.

Mr. JENNINGS: I do not know that there is any mystery surrounding this, and it might be for one of half a dozen reasons that it comes to an end. I am very certain we do not drop performers for the sake of dropping them, at the height of their popularity, and it would be extremely silly to do so.

Mr. TAYLOR: I have referred to it, and there is another comment. The writer goes on to say:

It is quite a mystery.

And he could not get the reason from them.

The CHAIRMAN: Would you tell me what this has to do with repetitive performers?

Mr. TAYLOR: If they are top stars, why do they not keep them, even if they do not agree with the C.B.C. brass?

Mr. JENNINGS: I do not know of any case, or see any common sense in the C.B.C. dropping a top performer who was appealing to the viewing or listening audience. These opinions can be expressed but—

Mr. CARTER: I have referred to three specific shows.

The CHAIRMAN: We are going to have to close this meeting off.

What is your wish? Shall we meet this afternoon in this room at 3:45?

Agreed.

The CHAIRMAN: And then again on Thursday at 9:35?

Agreed.

Mr. FORTIN: Is it agreed for the afternoon?

The CHAIRMAN: We will meet this afternoon.

Mr. DORION: For the next meeting I would like to have a copy of the agreement between the Canadian Broadcasting Corporation and the Canadian Authors and Artists for writers in television broadcasting.

The CHAIRMAN: That will come under "Personnel".

Mr. JENNINGS: Is this not what you are quoting?

Mr. DORION: It is May, 1955, but I believe it was renewed.

Mr. TREMBLAY: On the question of repetitive performers, I would like to ask for those regulations—

The CHAIRMAN: We will carry on with this this afternoon.

AFTERNOON SESSION

TUESDAY, June 9, 1959.
3.45 p.m.

The CHAIRMAN: We have a quorum, ladies and gentlemen. We are continuing this afternoon where we left off this morning, with item No. 4 of part "A", the examination relating to repetitive performers.

Mr. TREMBLAY (*Interpretation*): Mr. Ouimet, could you please tell me if the artists from France or Europe in general have to submit themselves to an audition conducted by the audition service of the C.B.C.?

Mr. OUIMET: It all depends, Mr. Chairman, on whether they are established artists or whether they are newcomers. If they are newcomers, they are submitted to auditions, like anyone else. Moreover, if they want to establish themselves in Canada, they have to qualify with the Union des Artistes.

The CHAIRMAN: Mr. Tremblay, once again, please—

The INTERPRETER: There is a supplementary question.

The CHAIRMAN: I realize that. But, once again, please, we are talking about repetitive performers. New artists from France, or some person coming in, has nothing to do with repetitive performers, in the opinion of the chair.

Mr. TREMBLAY: On a point of order, Mr. Chairman; I would like to point out the fact that we are talking about repetitive performers. Mr. Ouimet stated this morning that there is a choice and these performers are given an audition, and I would like to know if—

The CHAIRMAN: Very well, carry on.

Mr. OUIMET: In the case of new performers, definitely.

Mr. TREMBLAY: I would like to know from Mr. Ouimet what he means by "newcomers" in that field?

Mr. OUIMET: Mr. Tremblay, I do not believe you would ask such people as Edith Piaf, Charles Trenet—and I could go on for hours—to go through an audition before we use them. We have a way of auditioning these people, and that is through the records which they put out quite regularly.

Mr. TREMBLAY (*Interpretation*): Thank you, Mr. Ouimet, for the answer; but I think we are slipping a little away from the ambit of what I am getting at. All I am asking you is this: regarding newcomers, as far as French performers are concerned—I am not, of course, talking of the big artists or performers of international repute—but what is involved is a matter of degree. I would like exact information on this.

Mr. OUIMET (*Interpretation*): It is difficult to reply to this question because, after all, we would have to define what is meant by an established performer and a non-established performer. In the final analysis it all depends on the judgment of the program directors. If you dealt with someone who is fresh out of the Conservatoire de Paris, he would go through an audition like any other performer. If you deal with an artist who already has five, six, or seven years of experience, we would still, probably, ask him to submit himself to an audition. It would not, perhaps—and I want you to note this—be carried out, so to speak, on a closed circuit, but we would try him out once or twice on the air to judge whether he was apt to be given the work involved.

Mr. OUIMET: If I may clarify this further, Mr. Chairman; before we can use such a performer he would have to secure a work permit from the Union des Artistes, and he can secure so many work permits—I believe it is six—before he is definitely asked to join the ranks of the union.

Mr. JENNINGS: Mr. Tremblay, the purpose of the audition is merely to find out what a person's work is like; that is the basis of it.

Mr. TREMBLAY (*speaking in French*)—

The CHAIRMAN: Are you sure this would not fit better under No. 8, the programming recruitment of new talent?

The INTERPRETER: Excuse me; the interpretation of that was, "one final question". That is for the record.

The CHAIRMAN: You are talking about the recruitment of new talent now, are you?

Mr. TREMBLAY: Not exactly; I am talking about repetitive performers and I am inquiring about the way—

The CHAIRMAN: The way they may be new talent?

Mr. TREMBLAY: You choose the performers, and Mr. Ouimet stated this morning that there is an audition bureau to make the choice of those performers. I think it is quite relevant to this question.

The CHAIRMAN: All right; you have one more question, Mr. Tremblay, have you? Continue.

Mr. TREMBLAY (*Interpretation*): Mr. Ouimet, may I please ask you if there exist written regulations regarding the criteria which can in the final analysis be applied by those people working in the auditions bureau, or auditions service?

Mr. OUMET: The people who sit on these audition boards work with a form which takes into account—let us say that you are dealing with a vocalist—the personality of the vocalist: if the audition is for television, her appearance definitely counts. It also takes into account the quality of the voice, the quality of the diction, the quality of enunciation, the poise of the individual concerned. In fact, I would imagine there are about—if my memory serves me right—eight or nine chapters under which the individual concerned happens to be judged.

If I may be allowed to add one thing at this point, Mr. Chairman, I think this would help to clear the matter further. Perhaps it would help some of the members of the committee in their further line of questioning if I could read into the minutes some statistics which I secured at noon concerning the employment of talent in Montreal. I rapidly jotted down the figures for April. Necessarily, we have no figures for March, February and January because at that point the French network, as you know, was on strike, or immediately recovering from the strike. I have the figures for December, 1958, November, 1958, October, 1958, and September, 1958.

The CHAIRMAN: Once again, Mr. Ouimet, this is on the number of times—

Mr. OUMET: This deals with the repetition of talent.

The CHAIRMAN: Then may we have your statement?

Mr. OUMET: In September, 1958, there were 923 artists used on the television network of the C.B.C.—French. 839 were talent used previously, 84 were new talent. In October, 1958, 1,243 artists were used; 1,071 were used previously and 172 were new talent. In November, 1958, 1,326 were used; 1,164 were used previously and 162 were new talent. In December, 1958, 1,198; 1,046 used previously and 152 new talent. In April 1959—which is just two months ago—we used 1,351 artists; 1,123 had been used previously and 228 were new talent.

Of course, it must be pointed out that in Montreal live production range from 50 to 56 hours a week, as compared with about 36 hours in Toronto, or as compared, again, with the over-all service of the R.T.F. (the French Broadcasting System). This is why I made the statement this morning that the

French network was the No. 1 French Network in the world. And we do this with a pool of performers that runs to hundreds, not to thousands like they can do in Paris.

We have performers on the French network who began as child actors; we still have them. We do not exactly hire them in their cradle but practically. They come to us from excellent drama teachers and they also have come to us in the last few years from the Conservatoire d'art Dramatique de la province de Québec, who at last founded a class on drama, which they did not have for a number of years.

Mr. TREMBLAY: A supplementary question, Mr. Chairman, on the statement made by Mr. Ouimet. How many artists from France or other countries were at that time employed by C.B.C.?

Mr. OUMET: There, again, you would have to qualify your question. If you mean artists who are regular residents of France—

Mr. FORTIN: Or other countries.

M. OUMET: —or other countries, I believe—I could check this, if you would give me about five minutes, because I have the figures somewhere among my papers here.

The CHAIRMAN: By all means.

Mr. OUMET: I believe it is less than 100; but I will give you an accurate figure if you will let me go through my papers.

The CHAIRMAN: Are there any other questions on A-4?

Mr. FORTIN: I do not know whether or not my question will come under that heading. If not, it will be up to you to tell me.

The CHAIRMAN: I shall rule.

Mr. FORTIN: Are the foreign performers and artists invited by the C.B.C. paid on the same basis as the Canadian artists?

Mr. JENNINGS: Usually, with any artist it may be a question of negotiating. The scale of fees for artists is laid out in the artists agreements. You have standard minimum scales. A Canadian artist, or an English or French artist might negotiate for a higher fee. A Canadian artist might well get a higher fee than an imported artist.

Mr. FORTIN: Do you, in excess of their fees, pay their travelling expenses and boarding expenses?

Mr. JENNINGS: It might vary. Usually the fee is set on the basis of the performance, and in setting the fee the travelling costs would be taken into consideration. You can have a case where an artist might be appearing in a night club, say in Toronto. He would be booked for a program, and that would not come into the picture at all. But, also, an artist might come from New York to appear, and that expense of the artist's appearance would figure in the fee.

Mr. OUMET: I am now in a position to give you the figures. From September 1, 1958, to December 29, 1958, there was one artist—one drama artist; what we call in French a "comédien"—who was engaged by the C.B.C. on three occasions. In the field of classical music there were nine artists who had nine engagements. In the field of variety there were 79 who secured 107 engagements. For another period—which is the period from March 9, 1959 to April 25, 1959—six classical artists got six engagements; 28 variety artists got 40 engagements.

Mr. JOHNSON: Mr. Chairman, may I ask a question?

The CHAIRMAN: Is it on repetitive performers, Mr. Johnson?

Mr. JOHNSON: Yes, No. 4.

The CHAIRMAN: In the interest of saving time, I should appreciate it if you would speak in English.

Mr. JOHNSON: I have translated the notes here.

The CHAIRMAN: All right, give it in French.

Mr. JOHNSON (*Speaking in French*):—

The CHAIRMAN: Could I have an interpretation of this; this is beginning to sound like a statement.

Mr. JOHNSON: No, I am asking a question. (*Interpretation*): Because of the nature of the question—and I am putting this to Mr. Ouimet; I am sorry to come back to this question put this morning—but considering the seriousness of what was put forward, or involved, in what Mr. Dorion said, I would like clarification, if only to enable producers to prevent any insinuation which may be made towards them. Could you indicate whether, in fact, there was a case before the income tax appeal board, under the chairmanship of the late Mr. Fabio Monet in 1955, or thereabouts, in which a performer—a radio performer—

The CHAIRMAN: Carry on, Mr. Johnson.

Mr. JOHNSON (*Interpretation*): This would have involved a radio performer who asked that the appeals board consider as deductible certain sums of money given as gifts to people in authority who were entitled, or authorized, to give them work as performers.

Mr. OUIMET: On this one, I am afraid we are not in any better position than anyone else to have a transcript of the proceedings of the Income Tax Appeal Board. As you know, we sometimes see in the newspapers that a certain industrialist or a certain individual has been brought before the Income Tax Appeal Board, but I have yet to see a newspaper report mentioning a name.

Should the artist in question make such a statement? There again, of what assistance would it be to us unless this particular individual would go before the Income Tax Appeal Board and definitely swear, under oath, that he had given such sums to such individuals within the C.B.C.?

Mr. JOHNSON: Supplementary, Mr. Chairman. Then is there any organization in the C.B.C. which could deal with this matter and inquire? This was the case of Rolland D'Amour. There were many witnesses called, notably Mr. Rolland Chenail, Miss Lucille Dumont, and for the artists union there was Mr. Gerard Delage and Bernard Hogue, under whose artist's name is Clement Latour.

Mr. OUIMET: This is the first notice I have had of this case, and again I repeat that unless statements were made under oath as to the persons who may or may not have received gifts, or otherwise, I am afraid that we are not in a position, within the C.B.C., to condemn people with lack of evidence.

The CHAIRMAN: I do not think you should, either. I do not think any other person in the committee feels you should, unless it is absolutely sworn evidence. Are there any other questions on repetitive performers? If not, we will go on to No. 5, international service.

Mr. KUCHEREPA: On No. 5 I have a few questions, Mr. Chairman.

Mr. BUSHNELL: Mr. Chairman, probably I am jumping in a little too soon, but actually I would like to have here the director of the international service, and I should think he would be available on Thursday. We could clear that all up at one time.

The CHAIRMAN: You mean, hold over international service until Thursday?

Mr. BUSHNELL: Yes.

The CHAIRMAN: Is that agreeable, gentlemen?

Agreed.

Mr. TAYLOR: On No. 4—

The CHAIRMAN: We are through with No. 4; I am sorry. What is your question?

Mr. TAYLOR: I was just wondering if audience research showed a repetitive performer as being highly desirable, whether the C.B.C. would drop that performer merely to introduce a new format?

Mr. JENNINGS: If our research showed a program was going successfully—I think I said something like this this morning—we would not drop it for the sake of a new format.

Mr. TAYLOR: In other words, that star would not get on for a good length of time?

Mr. JENNINGS: I think we try to get the most mileage possible out of the people who have the most appeal.

Mr. BELL (*Carleton*): I would object if you dropped Percy Saltzman.

The CHAIRMAN: No. 6, Films—French and English.

Mr. SMITH (*Calgary South*): Mr. Bushnell, may I recall something that we discussed during the examination on the question of Canadian content—the number of American films that were being imported? I have reference, of course, to the Fowler Commission on this. I believe you stated that the number was being continually reduced.

Would you be able, at this point, to give us any indication as to what that percentage is? I would be interested to know just how much it has been reduced, and to what extent?

Mr. BUSHNELL: I think, Mr. Chairman, that we can provide those figures.

Mr. SMITH (*Calgary South*): Without too much difficulty?

Mr. BUSHNELL: Without too much difficulty.

Mr. SMITH (*Calgary South*): Mr. Bushnell, the problem of having films which you never use, or for which you have little use, is not unlike any other business, where you may have a merchandise or a product which is not too easily merchandized. The committee might be interested to know as to whether this presents a substantial problem.

We hear from time to time—those who are interested in radio and television—that you occasionally carry out a series of programs—having made these purchases—which have been generally unacceptable. We have the instance where you paid a substantial sum of money to an English distributor for the Mantovani film which has not been used. Is this a serious problem, when you purchase a film that has not been used? What is the extent of that in the corporation?

Mr. BUSHNELL: I think the extent is very small. May I just outline briefly the method by which we acquire quite a lot of our film? In buying film, we usually buy in quantity. We have been offered—as you, I am sure, are aware—libraries of M.G.M. and other organizations that happen to be rather elderly films on the market, in packages of 750. We have been asked to buy 750, plus approximately 1,500 shorts.

I am not going to name the packager, but in one case, of those 750 films there were approximately 40 that had won Hollywood awards at one time or another or had been regarded as pictures of great merit.

Then let me go into percentages. I should think that out of the 750 there is probably 40 per cent that are a little above average; there is another 40 per cent that are fair, and there is about 20 per cent that are not very much good, and we would be rather ashamed to show them. Instead of buying such a large library—

Mr. SMITH (*Calgary South*): What percentage was that?

Mr. BUSHNELL: About 20 per cent. But instead of buying such a large library we have operated on the basis of making a selection of this library, buying probably 40, 50, or maybe 60 films at a time. I am not prepared to tell you for one minute that out of the 60 every one is a good one. But we are offered the package of 60; you take the 60, and among them there are probably going to be two or three that you would be rather ashamed to show, and they are shipped back to the distributor and not used.

Mr. SMITH (*Calgary South*): In this one instance I mentioned, Mr. Jennings—and perhaps you can deny this very quickly—the price paid for the Mantovani film was \$150,000, and that film has not been used. Does that bring anything to your mind, Mr. Jennings?

Mr. JENNINGS: I am not familiar with this at all. I can ask Mr. Gilmore.

Mr. SMITH (*Calgary South*): I am concerned with the cost aspect of this, as to what percentage it is of the total of your productions?

Mr. JENNINGS: The price you mentioned is not correct. The Mantovani series is planned to be used in the coming year.

Mr. OUMET: It has been used on the French network already.

The CHAIRMAN: Mr. McGrath?

Mr. McGRATH: Mr. Chairman, is it permissible to discuss films produced by the C.B.C., commercial films, under this item?

The CHAIRMAN: Commercial films?

Mr. McGRATH: I am thinking of two experiments—I suppose they had better be classed as experiments—in producing canned half-hour shows.

The CHAIRMAN: It could be discussed under this, so we had better take it now.

Mr. McGRATH: I am thinking of the series Pierre Radisson and the Last of the Mohicans.

With respect to both these films, could we perhaps have some indication as to the cost of production; if the films were sold abroad, in the United States; and how much was realized from the sale? Were both these films contracted for by the United States networks before the beginning of production? Why was the series Pierre Radisson dropped from the C.B.C. TV network before it had completed its run? Could we have answers to these questions for the next meeting?

Mr. BUSHNELL: Yes, sir.

The CHAIRMAN: Mr. Chambers first, and then Mr. Tremblay.

Mr. CHAMBERS: Mr. Chairman, in relation to a series of films that is bought in the United States, either currently made or old ones that have appeared—for instance, the Sergeant Bilko series, which is now on—are these purchased by the C.B.C. and sold to the sponsor, or are they purchased by the sponsor and then an arrangement is made with the C.B.C.?

Mr. BUSHNELL: I think, as a matter of fact, Mr. Chambers, that as far as I know, as far as I can recall, unless there has been some recent change, the most we have ever purchased—and this was in the initial stages of our development—is four. We regard them as C.B.C. properties, but we do not make a practice of buying films for sponsors for re-sale. In other words, let me put it much more simply: the sponsors buy them themselves.

The CHAIRMAN: Do you have a supplementary question, Mr. Chambers?

Mr. CHAMBERS: The sponsors buy them, and do you have a right of refusal? Can you say, "We do not like this kind of thing"?

Mr. BUSHNELL: Yes, very definitely.

Mr. TREMBLAY: Mr. Chairman, I have some questions and I would like to put these questions on films in French.

The CHAIRMAN: By all means.

Mr. TREMBLAY: I will read them slowly.

Mr. TREMBLAY (*Interpretation*): These questions are addressed to Mr. Ouimet. I would appreciate it if the answers could be given at the next meeting, if possible.

The first question is: since the inauguration of television how many film programs on the French network have there been—by this I mean, which are filmed and produced either in Canada or abroad?

Mr. OUIMET (*Interpretation*): Mr. Chairman, a distinction must be made between feature films and films which are solely made for television purposes, and even then you run into the hundreds.

The CHAIRMAN: Mr. Tremblay, I would suggest—and I would suggest to each member of this committee—that we are asking the C.B.C. for a mountain of evidence. I know they are going to get everything we ask them for, but a number of people will be required to get a lot of this information. Therefore, I would suggest that we temper to a degree, as much as possible, and ask for the least amount instead of the greatest amount of information. Regarding your question now, there would be a million films, possibly.

Mr. TREMBLAY: Mr. Chairman,—

The CHAIRMAN: In French, if you please, Mr. Tremblay.

Mr. TREMBLAY: My intention is to know what use of films the C.B.C. is making. I realize that I am asking for a large number of films and information. But I said I would like to have that information for the next meeting of this committee, if possible.

If Mr. Ouimet has a—

Mr. OUIMET: We can—

Mr. TREMBLAY: If Mr. Ouimet has a little sense of humour, I think that he is able to realize that I do not wish to have this information for the next sitting of the committee, no. But, Mr. Chairman, if you would permit me, I would like to put some questions.

The CHAIRMAN: Just before we leave this, can we temper your question a little, Mr. Tremblay?

Mr. OUIMET: We can easily give something akin to what we know already about the English network, that is a breakdown of our live production and of our film production.

I mentioned 56 hours of live production a moment ago. These 56 hours are out of a total of 70 hours a week during the winter months. You can figure out that 14 hours are film. They may be filmed in France, in Canada, or filmed by the National Film Board, or dubbed-in Italian films; they may be dubbed-in South American films.

The CHAIRMAN: Would that satisfy you, the amount of time instead of the number of films, Mr. Tremblay?

Mr. TREMBLAY: Mr. Chairman, I know very well the amount of time these questions require, but if Mr. Ouimet would allow me to continue, I have here some precision about my wish.

Mr. TREMBLAY (*Interpretation*): Mr. Chairman, if you will allow me, I will merely put a few questions which will be a summary of the wider questions I have in my mind.

Mr. Ouimet may rest assured that I have no intention of submitting him to intensive research with his C.B.C. colleagues.

I would like to know how many films have been put on television during the year 1958. By this I mean films produced either in Canada or abroad.

I am talking of documentaries, films used in an episode manner and films also which are put on for cinema purposes, long films.

Mr. OUMET: Mr. Chairman, I can attempt it. Thank God we have a few electronic brains which probably are more precise in this case than our own brains.

Mr. CHAMBERS: It seems to me we are submitting the C.B.C. staff to a tremendous amount of work. We have already asked very detailed questions. I wonder if the committee might know the reason why this information is wanted? We have some responsibility with regard to the costs of the C.B.C., and we are here adding to their costs. Perhaps Mr. Tremblay could let us know why he wants this information.

The CHAIRMAN: Mr. Tremblay, can you give us any idea why this information is wanted? We are getting to the point now where I feel you cannot wring another drop of water out of this stone.

Mr. TREMBLAY: Mr. Chairman, it is very easy to answer the question. It is because I wish to know how many films have been used by the C.B.C. in those fields which I said a few moments ago. That is the only reason.

Mr. BUSHNELL: Mr. Chairman, may I make an observation here which, I think, is appropriate?

The CHAIRMAN: Yes, Mr. Bushnell?

Mr. BUSHNELL: Some of you wonder why the C.B.C. has such enormous costs. I think it must be evident from the questions that are being asked that we have to retain a very large statistical department, with reams and reams of reports coming in weekly and daily, just so we will have this information when we appear before you gentlemen. That is part of the cost.

Mr. JOHNSON: Thank you, Mr. Bushnell.

Mr. McCLEAVE: Perhaps they would say why they do not have the information ready for us and explain why.

Mr. BUSHNELL: I do not think we have done too badly yet, Mr. McCleave. I do not think you can say that we have been unable to provide you with any information you want.

The CHAIRMAN: There is no suggestion from the C.B.C., Miss Aitken and gentlemen, that we should not ask them for more information. But I am a business man, and I realize that all this costs money to prepare. Just to satisfy an individual's curiosity I do not think the taxpayers of Canada should have to pay, possibly, \$2,000.

Mr. TREMBLAY: On a point of order, Mr. Chairman, I do not think you are entitled to say it is just satisfying personal curiosity.

The CHAIRMAN: You said that, did you not?

Mr. TREMBLAY: When I sit on the committee I sit as a member of the House of Commons.

The CHAIRMAN: I realize that.

Mr. TREMBLAY: And I sit as a representative of the people, and that is the reason why I put my question to Mr. Ouimet. The only reason I have is to know, and to know as a member of parliament. It seems to me—

Mr. SMITH (*Simcoe North*): On the point of order, I think we should consider carefully asking for statistics that are not kept in the normal course of the C.B.C. operations. If we go beyond that and ask for statistics beyond that, there ought to be a good reason for doing so. We have been given, I think, a fairly accurate idea of the number of filmed programs that are used each week. I think the C.B.C., no doubt, has also some breakdown as between domestic and foreign films.

The CHAIRMAN: Does anybody else wish to speak on it?

Mr. McINTOSH: Just to keep the record straight: did I understand Mr. Bushnell to say that their statistical staff is just there to give us information?

Mr. BUSHNELL: No, not just to give you information. Mr. McIntosh, I am not trying to pin it down to you, or to this committee; but I think you recognize the fact questions are asked in parliament. Questions are asked by a wide variety of people. We have to have this statistical information. It is not just for you, and I'm sorry if I created that impression; but I did say this, we have to keep a lot of people doing a lot of work to provide statistics generally.

Mr. McINTOSH: Any more than, say, any other crown corporation?

Mr. BUSHNELL: I cannot answer that because I have never been present at an inquiry of another crown corporation. I do not know what questions you ask, or what information they have to provide.

Mr. McINTOSH: Your system of bookkeeping is the normal system of book-keeping?

Mr. BUSHNELL: This has nothing to do with bookkeeping.

Mr. CHAMBERS: On the point of order, obviously a member of parliament, as such, representing his constituents has a right to obtain that information.

The CHAIRMAN: I realize that.

Mr. CHAMBERS: However, there must be some limitation on this. Some member might want to know how many pencils there are in the store room of the C.B.C. I do think to answer that question it is obviously going to require a lot of work, and I think the committee might have some explanation as to why this information is required before the committee passes on the request.

I wonder if Mr. Tremblay would not be willing to let us know in what way this information will help us in forming our report?

Mr. BELL (*Carleton*): On a point of order, may I suggest there is one single objective we have, to prepare a report, a report to be made to parliament which, we hope, will be helpful to parliamentary control of the C.B.C. and the C.B.C. itself. I think any information we receive from the C.B.C. should be only information which is for the purpose of enabling us to prepare a satisfactory report. Therefore, I think on all questions, it must be decided what purpose they would have in the preparation of the report.

If Mr. Tremblay can assure us that he proposes that, subsequently, some part of the report will deal with this matter, and it is directed to that end, then I will go along with that. But if it is on any other basis I think the committee should turn down the request.

Mr. JOHNSON: I think we should speed up this discussion, and I propose that Mr. Tremblay gives his questions to Mr. Ouimet, and that the answers be provided later on.

The CHAIRMAN: That is what we are talking about.

Mr. JOHNSON: Let us stop discussing it.

The CHAIRMAN: The point of order is whether this is required or not.

Mr. McCLEAVE: Just to clear up a possible misinference that was drawn, I think the C.B.C. has been overly cooperative with us.

The CHAIRMAN: Mr. Tremblay, again, feeling the pulse of the committee here, would you like to try again?

Mr. TREMBLAY (*Interpretation*): Mr. Chairman, I want to be quite properly understood. That is why I am speaking in French because, like Mr. Ouimet, I can do so better than in English.

I want it to be understood that my intention is not to put the C.B.C. on trial, but I believe that the use of films by the C.B.C. represents an important aspect of the commercial side of that organization.

The use of films also has a direct repercussion upon the encouragement given to private enterprise in this particular field, that of films. So, in putting these questions, I am doing so in order to get statistical information of a useful type, which will enable us to evaluate the policy of the C.B.C. in this respect.

And yet, be it well understood, that there is no question of putting in doubt the sincerity or the like, of any particular individual in the C.B.C.

It is a question which is at one and the same time commercial and economic, and it is a matter of private enterprise.

That is the frame-work in which I put the question, and I would add that I believe that if my question had not been so easily misunderstood, so quickly misunderstood, then I would have been allowed to proceed with the other questions, which could have put into more proper light, or clarification, the wider question I had already put to Mr. Ouimet.

The CHAIRMAN: Again, Mr. Tremblay, I suggest that the broad aspect of the information which you asked for originally was such that it represents—I will not say an enormous amount of work. That is all I am thinking of, and if you could change your question, it might be helpful. Can you bring it down to a shorter time? Would that satisfy you, Mr. Ouimet, a shorter period?

Mr. OUMET: I would like to say, first of all, we always try to tap all the sources of film that we can find, in order to encourage private enterprise.

Although the work that Mr. Tremblay has requested is of very great magnitude it is a fact, I believe, that the French network of the C.B.C. uses less film proportionately than most of the large networks in the world. I mentioned a period of time of 14 hours a week at the peak months of the year; and that is because the same source do not exist, for all intents and purposes; the availabilities of film are not as wide and abundant as they are for our English speaking compatriots.

We must remember one thing; we have to program 70 hours a week in order to compare as favourably as possible with what goes on on the English network. We do not like our French speaking compatriots to come along and say that there is a disparity in the number of hours broadcast by the C.B.C. on the French networks and the English networks. We try to tap all available sources of film material throughout the world.

The CHAIRMAN: Mr. McGrath, is it on Mr. Tremblay's question?

Mr. McGRATH: I would just like to make a suggestion. In view of the volume of information that has been presented at the request of the committee by the C.B.C., we all agree and appreciate the fact they would be most willing and cooperative. I suggest, sir, in view of the tremendous agenda we still have ahead of us and the limited time left to this committee, with all due respect, we should be very careful in future of requests for information which will require statistical research on the part of the C.B.C.

The CHAIRMAN: The chair intends to do that.

Mr. FLYNN: I want to suggest we might let Mr. Tremblay read all his questions, and after that we can get the substance of the information he wants, without requiring too extensive research. We might get a whole batch of questions together.

The CHAIRMAN: That is agreeable to the chair, if you would like to go ahead and ask your questions, Mr. Tremblay, and then we could come back to your original questions.

Mr. TREMBLAY (*Interpretation*): Mr. Chairman, I wish to put the following question to Mr. Ouimet: in the case of the films put on as cinema productions, who were the distributors for the films for the years 1957 and 1958?

Next question: who produced the international news reporting put on the French network by the C.B.C. in the years 1958 and 1959?

The CHAIRMAN: Would you stop there, please. Let us get back to the first question. I think if we could answer them as we go along, it would simplify the matter. Would you repeat the first question?

The INTERPRETER: "My first question to Mr. Ouimet: In the case of the films put on as cinema productions, who were the distributors of the films for the years 1957 and 1958?"

Mr. OUIMET: That information can be secured, if it is desired by the committee.

The CHAIRMAN: Now, question No. 2.

The INTERPRETER: "Second question: who produced the international news facilities put on the French network by the C.B.C. in the years 1958 and 1959?"

The CHAIRMAN: That, again, you will have to get, Mr. Ouimet.

Mr. OUIMET: I would like to qualify that. What does Mr. Tremblay mean exactly by "international news report"?

The INTERPRETER: "International news reporting".

Mr. OUIMET: You mean, inserts within the news bulletins?

Mr. TREMBLAY: Yes.

Mr. OUIMET: I would say most of the inserts in the news bulletins, were produced by our news camera team attached to the C.B.C. news bureau. The news inserts are produced—

Mr. TREMBLAY (*Interpretation*): I would like to know who does this.

The CHAIRMAN: You are getting on to personalities again, on teams, Mr. Tremblay, are you not; you are asking for the names of the people on the team?

Mr. TREMBLAY: Firms.

The CHAIRMAN: Do you want to know how many, or the names of the people?

Mr. TREMBLAY: The names of the firms, if they are firms. I do not wish to know the names of those C.B.C. employees.

The CHAIRMAN: Would you give your answer again?

Mr. OUIMET: We have a camera team—what we call a camera team, in the business, consists of a sound man and a cameraman, which may be supplemented at times by an extra sound man or an extra cameraman, according to the volume of work that we have to take care of. We also use United Press International footage, and various other agencies—the British Commonwealth Newsfilm Agency. I am talking here, of course, of the news broadcasts. This is where we secure our international news coverage.

The CHAIRMAN: Your third question, please?

The INTERPRETER: The third question was: "which agencies, bodies, or organizations transact, on behalf of the C.B.C., with film distribution agencies?"

Mr. OUIMET: I would say the C.B.C. transacts with film distribution agencies as a normal practice of trade.

Mr. TREMBLAY: By which means—or way: through a bureau?

Mr. OUIMET: Through our normal departments.

Mr. TREMBLAY: Who is responsible?

Mr. OUIMET: The responsibility in this case for any transaction is located mostly in the Film department.

Mr. TREMBLAY: How many members are in this Film department?

Mr. OUMET: There, again, offhand I am not able to tell you; but I know that there are quite a number, because the Film department responsibility is not only that of purchasing film.

The INTERPRETER: "Next question".

The CHAIRMAN: Next question, please.

The INTERPRETER: The next question was as follows: "For the years 1957, 1958 and 1959, which were the companies producing news reports made in Canada, the film programs that served for continuity; and which companies made these films for the C.B.C.?"

Mr. OUMET: The news reports made in Canada were produced by our own cameramen attached to staff. Also, of course, some stringers. Mr. Jennings explained earlier on that there is a news cooperative, and of course we do, on the French network and on the English network, take advantage of this news cooperative to receive reports from various parts of the country.

As far as film inserts are concerned, this would have to be checked, because I am quite sure there are a number of companies that have engaged in these particular film inserts within drama productions which is I believe what you mean.

The CHAIRMAN: I think so, because it should not be even on news. We will get that on newscasting.

Mr. OUMET: Film inserts within drama—this would have to be checked because a number of companies have engaged in this within the last two, three or four years.

The INTERPRETER: "Next question".

The CHAIRMAN: Next question, please.

The INTERPRETER: The next question was as follows: "There is a program on which I require information. I am talking of "Pour Elle". And this is not personality; this is a fact. But at the time it was produced, what was the cost, who produces it now, and at what cost?"

The CHAIRMAN: Do you want the name of the producer?

Mr. TREMBLAY: I want the name of the firm.

Mr. OUMET: This, I am afraid, I would not be able to answer readily. I would have to check.

The CHAIRMAN: Are there any further questions there?

The INTERPRETER: The next question was as follows: "I have a final question: Which body or organization, on behalf of the C.B.C., during the recent French network strike of the C.B.C. acted on behalf of the C.B.C. regarding films which were put on in replacement of normal programs?"

Mr. OUMET: In this particular case, in the "abnormal" course of his duties—because we happened to be faced with a strike—the Film supervisor and his staff were responsible for this particular job.

The INTERPRETER: I should have said: "who bought the films". I do not know if I said "bought"; I should have said "bought".

Mr. OUMET: Mr. Tremblay, I have just been informed that the film procurement section of the film department is made up of seven people.

Mr. SMITH (*Calgary South*): I wonder, Mr. Bushnell, if I could return for a moment to the 20 per cent of films which you find are unsatisfactory and, again, I think I could relate this to cost. Do I understand that this group of films which are considered unsatisfactory are returned and, therefore, do not represent a cost to the corporation—or is it just discarded as loss?

Mr. BUSHNELL: No. Let me put it to you this way, Mr. Smith. We are recognizing that in this package of a certain number of films there may be

20 per cent that are not too good. We take that into account and when we buy from the distributor we make it very clear to him that we know very well that 20 per cent of them may never be used. Therefore, we beat him down in price. So whether it is a loss or not, I do not know.

Mr. SMITH (*Calgary South*): I realize the problem you have. Nevertheless, you do not recover, of course, and you cannot recover the cost of errors which are a matter of choice. May I ask Mr. Jennings, perhaps, this question: in the case of the one I mentioned, the Mantovani series that has not been brought on the air, that was purchased some time ago, representing around \$150,000, but has not been used?

Mr. BUSHNELL: Let me answer that please. The Mantovani series is something that I would think would be used eventually; I think every one of them will be used eventually. It is the feature film packages I am talking about, of which 20 per cent are "turkeys".

Mr. JOHNSON: Do I understand that Mr. Ouimet will provide us with certain names of companies or firms who have sold films to the C.B.C.? I think that one of the questions asked by Mr. Tremblay dealt with this. I would like the number of films in each year since 1956. I would not dare ask percentages since I believe that it is more easy to get the number than the percentage.

The CHAIRMAN: You want the number of films purchased?

Mr. JOHNSON: From different companies and firms, for C.B.C.

The VICE CHAIRMAN (*Mr. Flynn*): May I suggest that this question is about the same question as the one put by Mr. Tremblay and which we discussed earlier. I was wondering if both Messrs. Tremblay and Johnson would be satisfied with the films used and the amounts paid by C.B.C. to producers of films, Canadian and foreign.

Mr. JOHNSON: Purchasers—not peddlers; but those who sell films.

The VICE CHAIRMAN: I think that would be easier.

Mr. JOHNSON: Yes.

The CHAIRMAN: Whichever is easier for you to get.

The VICE CHAIRMAN: Just the amount.

Mr. OUMET: The gross amount?

The VICE CHAIRMAN: The gross amount paid to producers, dividing it into foreign and Canadian producers.

Mr. JOHNSON: I want different companies.

The VICE CHAIRMAN: You want the names of the companies?

Mr. JOHNSON: I understood your point of order—

The VICE CHAIRMAN: I did not put a point of order.

Mr. JOHNSON: Your suggestion was to save time of the C.B.C., instead of the number of films; and would you give the gross amount paid to each company, foreign or Canadian?

The CHAIRMAN: You want the names of the distributors that they purchased from and the amount of money they spent with each distributor?

Mr. JOHNSON: Yes, the distributor.

The CHAIRMAN: And you want it for 1956, 1957, 1958 and 1959?

Mr. JOHNSON: Up to date.

The CHAIRMAN: You could not be satisfied with getting it for two years, for example, could you?

Mr. JOHNSON: No.

The CHAIRMAN: Three years, possibly? There is a lot of evidence that these people are going to have to give us.

Mr. JOHNSON: Let us say, 1957, 1958 and 1959.

Mr. BELL (*Carleton*): What possible use is this going to be to us when we get it, Mr. Chairman?

The VICE CHAIRMAN: That is why I suggested that you have the amount paid to foreign producers and Canadian producers—that would be enough. You would know thereby how much the local Canadian industries have helped. That would be sufficient.

Mr. JOHNSON: I put the question, and it was accepted by Mr. Ouimet, so I believe we could call it quits.

The CHAIRMAN: Are there any other questions on French or English-speaking films?

Mr. BUSHNELL: I think I should add to the comment I made a moment ago. Mr. Gilmore has the exact details of the Mantovani deal.

Mr. SMITH (*Calgary South*): It might be worth while to clear it up now.

Mr. GILMORE: This is a film deal which is not unusual in the normal course of networks dealing with the distributor. We contract for a syndicated film series. This particular series is in French and English and it is for a series of half hour programs, featuring the well known musical conductor and his orchestra, Mantovani. There was not any place in our program schedule this last fall on the English network for it; there was on the French network. We have placed it on the French network. We are placing it in the coming fall on the English network, and the contract has been extended accordingly.

Mr. SMITH (*Calgary South*): That is a very satisfactory answer.

The CHAIRMAN: Are there any other questions on French or English-speaking films? We will go, then, to No. 7, Purchasing of Material. Would you like to make a statement on purchasing, Mr. Bushnell?

Mr. BUSHNELL: I would like Mr. Gilmore to deal with that statement, please.

Mr. GILMORE: I would prefer to answer some questions on it.

Mr. PAUL (*Interpretation*): What is the value of costumes or scenery stolen or mislaid in the C.B.C. from January 1, 1958, to April 30, 1959?

Mr. BUSHNELL: Mr. Chairman, may I reply to that? I did not know there was any stolen, but if you have actual proof of the fact that such has happened, would you inform me, and who stole them.

Mr. KUCHEREPA: Undoubtedly in the production of a great many shows there are materials which are purchased and which cannot be re-used. Is there any sale of these assets and have you any realization from those materials?

Mr. GILMORE: In the category of goods you are mentioning there are the materials for staging and for property. There is almost no item that you can purchase in this world that is not usable at some time in television, and I invite the committee, when they visit Toronto, to take a look at our "small" prop shop. We have even been asked to locate a Venus statue with arms; that is a ludicrous example, but this is the kind of things which we do not just throw away and we do not offer for sale. Everything which is bought for a given program is put in storage and categorized, and a very careful check is kept of these. This does not only apply, by the way, to properties, it applies to costumes, stock settings and this sort of thing.

There is one exception, and that is where you come to construction settings, where the storage of this material over a period of about two years is becoming too expensive to keep it. Then it becomes more economical to break it down and reuse the parts in other construction.

Mr. CHAMBERS: Is the policy in regard to furniture for dramatic presentations to buy or to rent?

Mr. GILMORE: It is a divided policy. We do both; we keep a basic stock of a pretty wide selection of furniture. Where there are special items we try and rent from about four or five furniture houses in Toronto and Montreal, and also at outside locations.

The CHAIRMAN: Do you ever borrow it—or on a credit line?

Mr. GILMORE: Yes, we do that in certain circumstances.

Mr. TAYLOR: Do you ever loan your properties out to other amateur groups, to assist them?

Mr. GILMORE: We have had a very strict policy of never doing that because of the load it would place upon the whole scenery and props department.

The CHAIRMAN: Are there any other questions on purchasing?

Mr. TAYLOR: That might greatly assist these amateur groups to bring forward stars and artists. Would that not be a great saving for you, if they did that?

The CHAIRMAN: You might ruin your properties too.

Mr. GILMORE: It is a pretty fine policy throughout broadcasting in both American and Canadian networks.

Mr. TAYLOR: The answer is, you do not assist any amateur groups?

Mr. GILMORE: We assist them by using their artists when they are developed—not with props.

Miss AITKEN: In the continuing shows, do you supply the dresses, the costumes, for the women; and what happens to them—are they falling apart and re-built too?

Mr. GILMORE: There are two categories there. In our agreement for the engagement of performers in television and radio it is stated that the performer must have one dress suit, or one formal suit as part of his normal costume. Where we require special costuming, we provide this. We do it in two ways, by rental, or by fabrication. In the case of fabrication, it is put in storage and altered for succeeding programs and reused. For example, a \$200 formal costume in a period piece may be used as much as 50 or 60 times over two years, and each time it is charged out at 10 per cent of its original cost, plus the alterations.

The CHAIRMAN: Have you any other questions, Miss Aitken?

Miss AITKEN: I was thinking more of the continuing shows, the panel discussions and things like that. Does the C.B.C. supply those dresses?

Mr. GILMORE: No, I do not think so.

Mr. BUSHNELL: I think they turn up with their own costumes, and quite frequently you will see a credit line; maybe a costumier has offered the dress for display purposes.

Mr. CHAMBERS: You must have a great number of properties. How do you store them, and do you keep them insured?

Mr. GILMORE: I would invite you to go over this very carefully in Toronto and look at the whole situation, Mr. Chairman.

Mr. CHAMBERS: Do you insure them?

Mr. GILMORE: Yes, we do.

Mr. TAYLOR: Are properties stored on Georgia Street—on this expensive property in Vancouver—on the premises there.

Mr. GILMORE: I should know this; I am from Vancouver. I cannot recall whether storage is right on the spot, or not. I believe it is, but could not swear whether it is, specifically, or not. There is no stock storage of sets there;

I know that. But whether costumes are, I am not positive. I could get that answer.

Mr. McGRATH: On costumes, in the case of the breakdown we have here for Peter Grimes—it is a very, very detailed breakdown—what becomes of all this stuff after the production of Peter Grimes? Is this kept in storage with an eye to future usage—or is a lot of it discarded?

Mr. GILMORE: Are there any specific items you would like to question, because I made a check of that and almost everything except the spoilable material has been put in storage?

Mr. BELL (*Carleton*): I have been wondering about the 20 bibles.

Mr. BUSHNELL: I have an answer to that. We are keeping them in storage so that when the committee comes to Toronto it will know how to conduct itself properly.

Mr. McGRATH: Just a final question, Mr. Gilmore, and it revolves around my last question. Why would it necessitate having to buy all these things for a production like Peter Grimes? For instance, what would happen to the costumes? Could they not be utilized for future productions?

Mr. GILMORE: Mr. Chairman, some of them were. This is divided here, as you will see, into one section, which is purchase, and manufacture is in another section. The technique of a props man or a costumier on a program is to first go through the stock reports of the storage department which takes care of costumes and props. He makes the first choice there. The second course is to fill out the requirements from outside. On this particular piece we did not have sufficient on hand to do this complex a production, particularly of the material needed for this locale.

Mr. JOHNSON: Could you explain the policy of the C.B.C. in cases where you hand out contracts for costume, scenery and props to companies or firms outside the C.B.C.? Are there any public tenders called for, or are many firms asked to submit tenders?

Mr. GILMORE: Mr. Chairman, at the start of television we tried, when we went on the air with about 3 to 6 hours of production a week in 1952, to have all our costuming done outside. We contracted particularly—not “contracted”, because there were not enough companies doing this sort of work to contract with—but we used the services of all available costumiers in Montreal and Toronto. We continued to do that to the maximum of our ability to get the requirement there. However, early in the game we found exactly what the Crest Theatre, the Stratford Festival and the American networks found, that the volume we required and the detail and the quality required the development of a highly skilled crafts staff of our own, and we proceeded to do this.

The CHAIRMAN: Can we leave the purchase of material now?

Mr. JOHNSON: Does it happen that in certain instances you may have for example a wig maker who is employed by the C.B.C. and who leaves and starts a company of his own, and then sells his wigs back to the C.B.C.?

Mr. GILMORE: At one time we had a member on the staff who was a wig maker, but he left to form his own company.

Mr. JOHNSON: Is he still with the personnel of the C.B.C.?

Mr. GILMORE: I would have to check it and refer back to you later.

The CHAIRMAN: Do you wish to buy a wig, Mr. Johnson?

Mr. JOHNSON: Not yet. I am waiting to buy one.

Mr. SMITH (*Calgary South*): This morning Mr. Jennings made a reference in his statement to the low income of many artists, and we were shown a figure of \$19 million which is part of the \$42 million paid for artists. We know,

too, that the corporation has had some difficulty in retaining its talent because of competitive features. I suggest that recruitment of new talent must be on your minds to a very substantial degree today.

I would like to have Mr. Jennings' view as to what action, if any, other than increasing the salaries, is taken in an effort to retain a greater percentage of the people who are there being trained and who by and large become a pretty substantial export to other markets abroad, a regrettable export.

Mr. JENNINGS: I would say as to the last part of your question that it is not so much a question of it becoming an export, it is becoming more of a two-way flow, where Canadian performers go and take engagements in the United States and return, or go to England and take engagements for the summer or for the season, and then return.

We have noticed in the last four or five years it is not so much an export as people going back and forth. And as to recruitment of new talent, I think next Thursday we will be able to give you a set of figures through which we keep showing the number of artists used every month, and those artists who are new faces every month.

Mr. SMITH (*Calgary South*): That would be very useful. I viewed not long ago one of your own programs, an interview with a number of Canadians now performing in Britain. Some expressed the attitude that the public of Canada—that it is not sufficient to obtain Canadian talent in Canada, and that was what promoted my question. Are you that far behind?

Mr. JENNINGS: I think I said in connection with new talent this morning that we do have to be prepared to give a certain body of experienced talent enough work to justify their staying in Canada and to make a living at it. At the same time we are faced with the problem of bringing in new talent.

Mr. Smith, I do not know what program you saw, where people were complaining that they could not make a living in Canadian radio, but I think that New York, London, Montreal or Toronto—in all the big entertainment centres—you will find there is a fringe of performers who do not find it possible to make a living at their profession. It is quite surprising. I cannot recall the figures offhand now, but about 8 or 9 months ago I saw the average earnings of members of the artists association in New York, and it was quite shockingly low.

The middle people earned a reasonable living, and the top people earned a very good living; but the bottom people just scratched the gravel.

Mr. SMITH (*Calgary South*): Perhaps we are doing too much. But that is not the point. You would then say that we cannot recruit; that the C.B.C. purely by providing apprenticeship for actors or actresses may find that we lose them to America in quite large volume?

The CHAIRMAN: That is right. Are there any other questions?

Mr. KUCHEREPA: If there are people who feel it is difficult to get into television or radio, what method of encouragement does the C.B.C. give to new talent in the way of amateur shows and things of that kind?

Mr. JENNINGS: We just had a series called Talent Caravan, where a C.B.C. production team toured the country from coast to coast, putting on weekly half hour programs. They visited Ottawa and they put on a half hour television show.

Mr. KUCHEREPA: Was it in the form of an amateur show?

Mr. JENNINGS: Yes, it was.

Mr. KUCHEREPA: Is there any other method employed to encourage new talent?

Mr. JENNINGS: We always give auditions to new talent. We have an opportunity for talent auditions, and if the talent has capacity, we are continually looking for methods by which to present them. Singers in a chorus do not always become star soloists over night.

Mr. BUSHNELL: Perhaps I might add a word, briefly. Over the years, we had a type of program called Singing Stars of Tomorrow. It was an idea that came to us, it was a combination of ideas and it came from an agency to our producers, and we put it together. I think that of the number of people who were winners in that contest, a very large percentage of them have gone on to achieve international fame. That sort of thing has been going on the English and French networks, and we have always have some form or some kind of program for the introduction of new talent. I do not know that you would necessarily call it amateur talent. They might be people who had performed in a high school auditorium or at garden parties, and that sort of thing, and who had a certain amount of experience. They would come along to us and be auditioned, and if we found them to be suitable, at the first opportunity we would use them.

Our job is to find new talent, and one of the things is that we just do not have enough talent scouts out looking for new talent. But we know this country is full of it.

Mr. JOHNSON: Still on the subject of new talent, I shall address this question to Mr. Ouimet. After auditioning new talent or prospective new talent, does every candidate get an answer either from the casting bureau or from the organizations we are referring to?

Mr. OUMET: They normally do. Of those who appear before the audition boards, some can be automatically rejected. I think it is part of our responsibility to tell them they are wasting their time. Others will show promise and are encouraged. Those who are definitely talented we try to fit in on our programs as soon as we can.

Mr. JOHNSON: Do they get an answer very soon, or does it depend on each case? I mean, is there a fixed date?

Mr. OUMET: Normally, I would say it would be within a matter of weeks.

Mr. JOHNSON: Do you have any complaints against the casting bureau at Montreal on this particular item?

Mr. OUMET: I personally do not know of any complaints.

Mr. CHAMBERS: Does the CCAA and the Societe des Artistes have any closed shop?

Mr. JENNINGS: No, they do not.

Mr. KUCHEREPA: Are there any other agencies with which the C.B.C. cooperates to obtain new talent?

Mr. JENNINGS: We are continually working in cooperation with all sorts of musical organizations, choirs, small orchestras. From all these sources talent appears, and there is a continual relationship, as part of our people are engaged with performers and with musicians. The question of a national opera at Toronto is a very good example where the C.B.C. opera company works in collaboration with the opera school of the Royal Conservatory in providing an opportunity to young performers who are studying there to do a series of operas each year, which gives them a great deal of employment. This was a major factor in the development of a semi permanent opera company in Toronto.

Mr. TREMBLAY (*Interpretation*): Mr. Ouimet, could you tell me please if the C.B.C. has applications from various candidates or does it deal with conservatories established schools and the like in order to procure new talent?

Mr. OUIMET: We deal constantly with music teachers, drama coaches, and with dance coaches. In fact, in Montreal I think one of the great developments that has followed television has been Les Grands Ballets Canadiens which started as a very small company headed by Mrs. Ludmilla Chiriaeff and has finally become such a recognized company that the Canada council has decided to encourage them by means of grants.

Drama coaches, music coaches, and so forth are in constant contact with us, every day, and they tell us about new talent and we rely on their judgment to a certain extent. They do not tell us should they feel that their students are not yet ready. There are some music coaches who are definitely more—how would you say—severe with their students than with others.

I remember when we had the equivalent, on the French network, of Singing Stars of Tomorrow. There was a Toronto music teacher who would not let his singing pupils come to these contests unless he felt they could actually make a good showing. Some of them would have to wait as long as 3 years before he would allow them to come. But we do keep up these contacts all the time.

Mr. BUSHNELL: May I add briefly that we have talent scouts at practically every graduation ceremony of most of the conservatories in Canada.

The CHAIRMAN: Thank you, ladies and gentlemen.

Mr. McCLEAVE: I have some information to be tabled. It outlines the payments for copyright material in the 5 years 1953 to 1958. (*See Appendix A*)

The CHAIRMAN: We shall meet again on Thursday morning at 9:30 in this room. I shall be in London, Ontario to vote, so Mr. Flynn will be your chairman.

THE FOLLOWING IS THE TEXT OF THAT PART OF THE
COMMITTEE'S PROCEEDINGS CONDUCTED IN
THE FRENCH LANGUAGE

ON TROUVERA CI-DESSOUS LE TEXTE DE LA PARTIE DES DÉLIBÉRATIONS
DU COMITÉ QUI S'EST DÉROULÉE EN FRANÇAIS

COMITÉ DE LA RADIODIFFUSION

9 juin 1959 (11 heures)

(Page No. 353)

M. FORTIN: Je voudrais demander... Ma première question est la suivante: Il est difficile pour nous d'insister beaucoup sur la répétition dans les apparitions des acteurs à la télévision, parce que nous ne sommes pas autorisés à mentionner de noms. Simplement, la première remarque que nous avons à faire, c'est que, lorsqu'un téléthéâtre est présenté sur le réseau français de Radio-Canada, les même artistes reviennent à peu près toujours.

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L'INTERPRÈTE: Le deuxième point a trait à la répétition des drames. Je ne sais pas si la remarque que je vais faire entre dans le cadre de l'agenda, mais nous avons remarqué, et c'est une constatation générale dans la province de Québec, que les drames sont habituellement des drames à caractère immoral, en ce sens que l'on présente 50 p. 100 des drames de famille où le ménage ne marche pas, où les enfants ne sont pas élevés, où il y a du désordre dans la famille; on ne nous présente jamais un drame où une famille unie fait son chemin.

Troisièmement, lorsqu'on présente un drame où l'intérêt public est concerné, comme récemment, "Deux tours d'horloge", c'est un drame qui, à mon sens, était foncièrement immoral; on jette dans l'esprit des gens un doute sérieux sur la conscience et la compétence du service policier. Je demanderais à M. Bushnell de faire quelques commentaires sur ce point-là.

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M. OUMET: Je n'ai pas d'objection à m'exprimer en anglais, mais tout de même je m'exprime avec plus de facilité en français. Si, à un moment donné, il me fallait employer un terme anglais, pour mieux préciser ma pensée, je le ferai dans la langue anglaise.

Si je prends votre allégué à l'effet que les figures sont toujours les mêmes au téléthéâtre, il faut se souvenir, monsieur Fortin, que nous n'avons au Canada français qu'un nombre restreint d'artistes.

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M. PAUL: Pourquoi?

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M. FORTIN: Je voulais savoir si vous n'attribuez pas cela au peu de coopération que Radio-Canada accorde aux jeunes artistes de talent qui veulent aussi faire leur chemin?

M. OUMET: Au contraire!

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M. TREMBLAY: Est-ce que vous procédez par voie de concours pour engager de nouveaux artistes?

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Une question supplémentaire. Ce bureau qui préside à l'examen des candidats est-il composé de techniciens de Radio-Canada, de gens dont l'éducation est artistique ou est-il composé, à parts égales, de représentants de la Société?

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M. OUMET: Le bureau est composé d'experts de l'extérieur, entre autres de critiques dramatiques, lorsqu'il s'agit de drames, ou dans le cas d'auditions musicales, de critiques musicaux.

Je ne peux pas vous donner leurs noms, parce que, si je vous donnais leurs noms... vous devriez reconnaître vous-même que ces gens-là ont tout de même l'appui général de la population.

M. TREMBLAY: Dans le cas de ces experts, si vous avez à juger, par exemple, un chanteur ou un comédien, est-ce que ces experts sont nombreux? Est-ce qu'il y a, parmi ces experts, des comédiens ou des critiques dramatiques en nombre suffisant, qu'il s'agisse de deux, d'un ou de trois experts?

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M. TREMBLAY: Vous dites que ce bureau d'audition n'est jamais composé de moins que de trois personnes, n'est-ce pas? Est-ce que, dans un cas précis, lorsqu'il y a trois personnes, je suppose qu'il y a une personne de Radio-Canada, un comédien, un artiste ou quelqu'un qui est affecté au domaine sur lequel vous devez faire passer une audition?

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M. DORION: Je tiens d'abord à dire, je ne voudrais pas que l'on donne l'impression que Radio-Canada, dans son ensemble, ne fait pas une très belle besogne. Je dois dire qu'à mon avis Radio-Canada est une institution essentielle, nécessaire et qui nous fait honneur en très grande partie.

Évidemment, nous sommes ici pour enquêter sur les erreurs ou les défauts que cela peut comporter et je ne voudrais pas que cela laisse l'impression que nous sommes complètement ennuyés par Radio-Canada, loin de là.

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M. TREMBLAY: Monsieur Ouimet, pouvez-vous me dire s'il n'existe pas à Radio-Canada des gens qui sont parfois artistes et auteurs de programmes, qui jouent dans des programmes et qui sont en même temps les auteurs des textes à Radio-Canada?

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M. TREMBLAY: Pourriez-vous me dire si vous considérez normal que les auteurs soient engagés pendant 10, 15, 20 ans par la société Radio-Canada, quand il y a tant de jeunes auteurs qui pourraient bien faire valoir leur talent?

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M. TREMBLAY: On a déposé des rapports sur l'emploi de certains commentateurs, dans différentes sections ou pour différents programmes en 1958.

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M. TREMBLAY: Je voudrais qu'on nous présente un rapport sur l'emploi de ces commentateurs pour les années 1956, 1957 et même 1955.

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SÉANCE DU SOIR
COMITÉ DE LA RADIODIFFUSION

9 juin 1959

(Page No. 365)

M. TREMBLAY: Monsieur Ouimet, pouvez-vous me dire si les artistes français, c'est-à-dire les artistes étrangers, de France ou d'Europe en général, sont soumis à des auditions de la part de Radio-Canada?

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M. TREMBLAY: Je vous remercie pour cette réponse, mais je me demande ce que vous entendez par des nouveaux venus, en ce qui concerne les artistes français? Évidemment, je ne mets pas en cause les cas des très grands artistes dont la réputation est internationale, mais là il y a des degrés que je voudrais bien vous voir préciser.

M. OUIMET: Encore une fois il est difficile de répondre à cette question, parce qu'il s'agit de définir ce qu'est un artiste bien établi et ce qu'est un artiste non établi. Alors, à ce moment-là, tout dépend en définitive du jugement des directeurs de programmes. S'il s'agit d'artistes frais émoulus du conservatoire de Paris, je puis vous assurer qu'ils seront soumis à une audition comme n'importe quel autre artiste. S'il s'agit d'un artiste qui a déjà 5, 6 ou 7 ans d'expérience, nous le soumettrons probablement à une audition qui ne sera peut-être pas,—remarquez-le bien,—en circuit fermé, mais nous l'essayerons une fois ou deux et nous jugerons immédiatement s'il a les qualités requises pour jouer d'autres rôles.

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M. TREMBLAY: Monsieur Ouimet, pourriez-vous me dire s'il existe des règlements écrits au sujet des critères que peuvent utiliser les gens qui composent ce bureau d'auditions.

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M. JOHNSON: Monsieur le président, à cause de la gravité de la question que je vais poser à M. Ouimet,—et je m'excuse d'y revenir,—c'est une question qui a été posée ce matin, mais à cause de la gravité de cette question, de ce qu'impliquait la question de Me Dorion, je voudrais une précision, ne serait-ce que pour permettre aux réalisateurs d'empêcher ici toute insinuation à leur sujet.

Pouvez-vous vérifier si c'est bien vrai qu'il y a eu une cause devant le tribunal d'appel d'impôt sur le revenu, sous la présidence de feu le juge Fabio Monet, en 1955 ou aux environs de cette date, une cause dans laquelle un artiste de la radio...

...un artiste de la radio aurait demandé que le tribunal d'appel considère comme dépenses déductibles de son revenu d'artiste certaines sommes d'argent données en cadeau à des personnes en autorité, capables de lui confier des rôles, des personnes en autorité qui auraient le droit ou l'autorité de lui donner des emplois comme artiste, de lui confier des rôles, en somme?

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M. TREMBLAY: Les questions que je vais poser s'adressent à M. Ouimet. J'aimerais avoir une réponse à la prochaine séance ou le plus tôt possible à ces questions.

Premièrement, depuis l'avènement de la télévision, combien y a-t-il eu, au réseau français, d'émissions filmées, c'est-à-dire des émissions sur films produits au Canada ou à l'étranger?

M. OUMET: Monsieur le président, il faudrait faire une distinction, je crois, entre les longs métrages et les films d'utilisation pour la télévision seulement, et même là, cela se chiffre par centaines.

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M. TREMBLAY: Monsieur le président, si vous me le permettez, je vais seulement poser quelques questions qui seront le résumé des questions vastes que j'ai dans l'esprit. Que M. Ouimet soit bien assuré que je ne veux pas le soumettre à des recherches intensives avec ses collègues de Radio-Canada.

Je voudrais savoir combien de films ont été passés à la télévision en 1958; j'entends par là les films réalisés ou produits au Canada, ceux réalisés ou produits à l'étranger.

Il s'agit ici de films documentaires, de films servant à des programmes, certaines continuités qui exigent des scènes extérieures et ensuite des films pour des émissions de cinéma.

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M. TREMBLAY: Monsieur le président, je voudrais bien qu'on m'entende correctement. C'est pour cela que je parlerai en français, et comme M. Ouimet, je peux le faire mieux qu'en anglais.

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Je voudrais bien que l'on comprenne: mon intention n'est pas de faire le procès de la société Radio-Canada, mais j'estime que l'utilisation de films par la Société constitue un aspect important du caractère commercial, du côté commercial de la société Radio-Canada, et l'utilisation des films a aussi une conséquence directe sur l'encouragement donné à l'entreprise privée dans ce domaine particulier du film du cinéma.

Si je pose ces questions, c'est qu'elles devraient nous fournir des renseignements statistiques utiles pour l'appréciation de la politique de Radio-Canada dans ce domaine, sans aucune intention,—que l'on me comprenne bien,—de mettre en doute le bien-fondé de l'attitude de celui-ci ou de celui-là à Radio-Canada.

Il s'agit d'une question d'ordre à la fois commerciale et économique, une question d'entreprise privée en général. C'est dans ce dessein que je pose ma question.

Je crois que si l'on n'avait pas été aussi actif à suspecter ma première question, si l'on m'avait laissé poser mes autres questions, je crois que ceci aurait servi à éclairer ma première question.

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Monsieur le président, M. Ouimet, quels ont été, dans le cas des films présentés à l'émission du cinéma, les distributeurs des films pour les années 1957 et 1958?

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Qui, monsieur Ouimet, a réalisé et produit les reportages internationaux présentés à la télévision française par Radio-Canada au cours de 1958-1959?

* * * *

Quel agence ou bureau ou organisme transige au nom de la société Radio-Canada avec les compagnies ou agences ou organismes de distribution de films?

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L'INTERPRÈTE: Pour les années 1957, 1958, 1959, quelles ont été les compagnies qui ont produit des émissions de reportages faits au Canada et des émissions filmées qui servent aux continuités, etc.? Quelles compagnies ont fait ces films que la société Radio-Canada utilise?

* * * *

L'INTERPRÈTE: Maintenant, il s'agit de l'émission "Pour elle". Ce n'est pas de la personnalité que je fais ici, il s'agit d'un fait. Qui, monsieur Ouimet, au moment où l'on a commencé à présenter l'émission "Pour elle" produisait cette émission? A quel prix? Qui la produit maintenant et à quel prix?

* * * *

L'INTERPRÈTE: Une dernière question. Qui, au nom de la société Radio-Canada, agence ou bureau a, pendant la récente grève du réseau français de télévision, acheté au nom de la société Radio-Canada les films que l'on a présentés pour remplacer les émissions?

* * * *

L'INTERPRÈTE: Je veux dire les reportages internationaux?

* * * *

L'INTERPRÈTE: Je voudrais avoir ces informations sur ces gens-là, sur ceux qui ont réalisé les reportages.

* * * *

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M. PAUL: Quelle valeur représentent les costumes ou décors qui auraient été volés ou écartés à Radio-Canada durant la période s'écoulant entre le 1^{er} janvier 1958 et le 30 avril 1959?

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M. TREMBLAY: Monsieur Ouimet, pourriez-vous me dire si la société Radio-Canada attend d'avoir les "applications" de différents candidats ou si elle s'abouche avec les conservatoires ou les écoles d'art ou de danse pour recruter des artistes ou des talents?

APPENDIX "A"

CANADIAN BROADCASTING CORPORATION

PAYMENTS FOR COPYRIGHT MATERIAL—1953-1958
(In thousands of dollars)

ITEM	1953-54	1954-55	1955-56	1956-57	1957-58
Broadcast Music Incorporated.....	27	27	30	39	40
Composers, Authors and Publishers' Association.....	162	175	205	229	273
Other copyright holders:					
Music.....	61	79	96	110	194
Manuscripts and Plays.....	409	602	859	1,070	1,246
Films.....	485	1,382	2,360	3,408	4,917
Special events (hockey, football, sports).....	155	330	431	221	189
TOTAL.....	1,299	2,595	3,981	5,077	6,859

June 3rd, 1959.

